RAGES IN INDIA CLASSICAL MUSIC

BY

ANUPAM MAHAJAN

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Foreword by
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Dedicated to my aunt (Bhufi) Late Km. Krishna Gupta in whose lap with her and inspiration I was initiated into the fundamentals of music



Ustad Mushtaq Ali Khan (left), Dada-Guruji, and Prof. Debu Chaudhuri, Guruji

Foreword

The *Ragas in Indian Classical Music* is both an admirable work of art and a real contribution to the movement towards greater understanding of our Hindustani system of Classical Music, providing new perspectives in analysing this art.

It is a popular misconception that Indian Classical Music is static. This is because of total ignorance. Our Classical Music has a vast scope for evolution of new concepts and ideas even within the traditional framework. But one has to have thorough grounding and knowledge to bring out the new possibilities. Such an approach has been brilliantly displayed in this present work and will enrich the academic field of Indian Classical Music.

There is no dearth of books on Indian Classical Music dealing either in definition and "पुरानी चीजों का विश्लेषण" (analysis of old ideas) or in history. To a very large extent these books have a very distant approach and the language is so technical that the average student finds them difficult to understand. I am glad the author of this book has taken pains to simplify the language and has managed to bring out the concepts of "Mood" and "Expression" in a comprehensive manner.

Before the Moghul period, musicians had a close touch with the Shastras of music. There was continuous interaction between theory and practice But subsequently court musicians dominated the music scene as a result of which performance became paramount. This resulted in theory being ignored. I am glad to see that the younger generation today is again endeavouring to co-relate theory and practice which should go hand in hand. Growth and development are required and the basic concepts in our Shastras give a great deal of scope which unfortunately had been ignored.

I welcome this work which, while forming a bridge between historical concepts and the present day Raga system, also provides an insight into the concepts governing Indian Classical Music system and I also commend the author for looking into this aspect of our Hindustani system of Classical Music. I am also happy that she has interviewed some of the leading Musicians in order to elucidate the arguable controversies that one finds in the practical side of our music.

I congratulate the author for her zeal and wish her to continue the good work.

Varanasi. 9.1.'89

RAVI SHANKAR

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Preface

Ustad Mushtaq Ali Khan is my Dada-Guru. My guide and Guru is Professor Devabrata Chaudhuri. Under the auspices of such renowned celebrities of traditionally puritanical musicians of SENIA GHARANA of Indian Classical Music I ventured to undertake a comparative study of Ragas. As I progressed in the collection of data for this book, I discovered that the more I learnt the wider seemed the horizon of our musical system in all its aspects. A complete comparative study certainly is not a work which can be completed in one lifetime.

To even attempt a full study I had to draw upon a vast source of knowledge of Indian Music. This source is not in our libraries, certainly not in our printed books. After all the essence of music is in sound and emotions, not in the written word. This storehouse of knowledge is in the minds and hands of our maestroes and virtuoso musicians.

So I went to them with my cassette recorder in my hand and humility in my heart to record for eternity as much of our musical traditions as I could within the limited time that they could spare. I feel honoured to say that I received the utmost cooperation from these doyens of Indian Music including:

1. Thakur Jaidev Singh (deceased since)
2. Ustad Mushtaq Ali Khan
3. Prof. D.T. Joshi
4. Pandit Dilip Chandra Vedi
5. Pandit Ravi Shankar
6. Smt. Gangu Bai Hangal
7. Pandit Nikhil Bannerjee (deceased since)
8. Ustad Hafeez Ahmed Khan
9. Ustad Asad Ali Khan
10. Dagar Brothers (junior duo)
11. Dr. (Mrs.) Sumati Mutatkar
12. Pandit Jitendra Abhishekhi
13. Pandit K.G. Ginde
14. Dr. Arun Kumar Sen

A brief introduction to these masters is given in Appendix I.

During and after my interviews (which have been recorded and the relevant extracts from them are being given in an audio cassette along with this

book, I could virtually see whole new horizons of the finesse and aesthetics of our musical systems being unfolded in front of me. But it was only when I was reviewing the tapes with Prof. Chaudhuri that I realized how much I had missed in my understanding and appreciation. After all, only a grandmaster can fully understand another grandmaster.

To say thanks in any kind of words to my Guru would be showing a trivial amount of the enormous respect and gratitude I feel towards him. What I know of Music is the little that I have absorbed from the abundance of his teaching. Probably, I would not have had the courage to take up this venture if I did not have his knowledge, wisdom and experience to support me. Whether it is in understanding of the Shastras, whether it was in the playing of the Sitar or whether it is in understanding the concepts of our music — there was no aspect in which I could not draw upon him in the course of my study.

My guide, mentor and Guruji Professor D. Chaudhuri is, in the Guru-Shishya Parampara, directly of the eighth generation from MASEET SEN who was a lineal descendent of MIAN TANSEN the great musician of Akbar's court. The Gharana is justly famous for maintaining the purity of Ragas and following the traditional system of music. It is rare to find an excellent teacher who is also an outstanding performer and scholar. Professor Chaudhuri embodies all the qualities.

However, it was my Dada– Guru Ustad Mustaq Ali Khan who inspired me to work on this aspect of music during a brilliant exposition and elucidation of Shuddha Rishabha in Ragas Desh and Jaijaiwanti during an informal gathering.

During my interviews with the Masters the topic of this study was described variously as thought provoking, knowledge based, extremely delicate and sensitive. It was felt by all of them that no study of this kind had been undertaken before and there would be very few musicians who could contribute to it significantly and they too would have to draw upon a great deal of their knowledge, thought and understanding of the subject.

It was pleasing when the Masters of Indian Music also showed a great deal of interest in this subject. My special thanks are reserved for Pt. Ravi Shankar who has very kindly honoured me by giving his foreword for this book.

In highlighting the contribution of the Masters I do not mean to undervalue the importance of the Texts and Granthas. There can be no question of that. They are the oceans of our knowledge and without an understanding and

study of them the Masters would not have been able to draw upon the centuries of erudition of earlier scholars who have founded and developed Indian Music to its present level of sophistication.

The endeavour of this book has been to define the basic framework of the field of study of the relationship between Ragas by defining the links of this framework and exposing the core of this field. My humble efforts in this direction are presented herein.

It would be trivial for me to thank my husband, Sunil Mahajan. My gratitude and respect for him goes much deeper than that. He has been behind me at every stage providing help, support and encouragement at every stage and on every front including professional, social and personal. I can say categorically that I could not have progressed very far without having this rock to lean on.

ANUPAM MAHAJAN

Contents

1
The Four Elements

Four essential elements of Indian Classical Music are alluded to in this book. Each of the elements constitutes a fundamental field of study. Combined, they contain the basic essence of Indian Classical Music.

These elements are:

1. **RAGA.**
2. **MOOD.**
3. **EXPRESSION.**
4. **SIMILAR AND IDENTICAL NOTE PATTERNS.**

From the view of Etymology, each of these terms has a wide range of meaning extending to a vast range of human thought and behaviour. However, in this study, we would be studying these terms in respect of their relation to music.

Though Mood, Expression and Note Patterns are contained within the Raga System, they form a clearly identifiable and prominent part of it. It is essential to understand their meanings individually, with respect to each other and with respect to the Raga system as a whole.

The precise and clear understanding of these elements is being brought out as a prelude to understanding their relationship to each other and to the system of Indian Classical Music.

RAGA

In all its forms and manifestations, Indian Classical Music is based on the RAGA system. Ragas form the core and are also the most prominent feature of Indian Classical Music. The Raga system has continuously evolved over the centuries of history of Indian Classical Music and has acquired a profoundness and richness which is unparalleled. The term 'Raga' has also acquired and developed a wealth of meaning and background over this long period of time.

ETYMOLOGICAL DERIVATIONS

The root word of the term 'Raga' is the Sanskrit word 'Ranja'. Ranja (रञ्) means — to please, to colour, to tinge. Each of the meanings of the root word has a content of pleasure in it. From this, it is evident that Raga essentially has a content of pleasure in it.

Raga, however, has a much wider range of meaning conveying many ideas and images such as — colour, hue, tint, dye (especially red colour), redness, inflammation, any feeling or passion (especially love, affection or sympathy), vehement desire, interest, joy, delight, loveliness, beauty, a musical note, melody (musical mode or order of sound), seasoning, anger, greediness and so on.[1]

This wealth of meaning basically revolves around three basic meanings i.e. colour, passion and melody. These meanings have been associated with the word 'Raga' by various scholars through the millennia of Indian history. This study will be highlighting the meanings of Raga which relate to the domain of music.

HISTORICAL PERSPECTIVE

ANCIENT PERIOD

Bharata is considered the earliest authority on Indian Classical Music. In his classical work "Natya Shastra" written in the third century A.D., he has outlined the definitions and terms related to music. He has defined the word 'Raga' in many ways but none of his meanings relates to melody as it is defined today. He says:

"यथा वर्णादृते चित्रं न शोभोत्पादनं भवेत्
एवमेव बिना गानं नाट्यं रागं न गच्छति "।[2]

In other words, drama without music is like a picture without colour. It has no sentiments (Bhava) in it. Here Bharata has used the word 'Raga' in the sense of Ethos.

1. Sanskrit-English Dictionary by Sir. M. Monier. Williams, Motilal-Banarsidas — 1963 pp. 872.
2. Natya-Shastra—Gaekwad's Oriental Series, Vol. IV, Baroda 1964, Chap. 32, Sh. 425, PP. 389.

Bharata also uses the word to convey the feeling of anger as in:

अपटाक्षेपकृता चेदात्ययिका (की) हर्षरागशोकाद्याः (कोर्त्थः) ।
विच्छेदस्तत्र समः कार्यस्तज्ञैः प्रवेशे तु ॥ [3]

i.e., when the curtain is tossed, the entrance of the performer should be made with simultaneous presence — but without excessive content of any of the feelings of joy, anger and sorrow. The word used for anger here is 'Raga'.

Natya Shastra also gives description of Gramraga and Moorchana in connection with the formation of Orchestra.

रंगाभिमुखा मार्दं गिकपाणविकदार्दरिकेषु गायक – नायिका
वांशिकवैणिकसहितेषु अ (ष्व) शिथिलायततन्त्रीबद्ध स्तनितेष्वा
तोद्येषु यथा ग्रामरागमूर्च्छनां मार्जनाजुलिप्तेषु मृदंगे षूद्धाराया
निपीडितेषु निगृहीतार्ध निगृहीतमुवतप्रकारेषु दर्दखाटहन
मख्यविन्यस्त हुस्तैर्वादकैर्देवता नामावाहन विसर्जनार्थ प्रथममेव
त्रिसामः कर्तव्य ॥ [4]

Here, it is considered important that the Mridangam should establish Marjana according to the Gramraga Moorchana being played or sung. A Mridangam accompaniment is good when it achieves this.

Another usage of the term is as follows:

या च रसान्तरमुपगतमाक्षेपवशात् कृतं प्रसादयति ।
राग प्रसादजननीं विद्यात् प्रासादिकीं तां तु ॥ [5]

Prasadiki Dhruva is related to a specific mental stage. That song which brings back the audience from a stage of distraction and enhances the basic Rasa is called a Prasadiki Dhruva. Here Raga is used as a Rasa. Another usage of 'Raga' is in defining Amsa.

यस्मिन् भवति रागश्च यस्माच्चैव प्रवर्तते ।
मन्द्रश्च तारमन्द्रश्च यो त्यर्थं चोपलम्यते ॥ [6]

3. Natya-Shastra, Chap. 32, Sh. 413, PP. 413
4. *Ibid.* Chap. 34, Sh. 175, PP. 483.
5. *Ibid.* Chap. 28, Sh. 68, PP. 44.
6. *Ibid.* Chap. 28, Sh. 68, PP. 44.

— that with which Jati commences, is formed and which gives charm to it is called Amsa. Here the term 'Raga' is used as pleasure.

Though Bharata has not used the word Raga in any way relating to melody as it is defined today, and though in his different meanings he has not set forth any technical definition of the term, it is quite possible that he used the word 'Raga' to convey some basic form of melody. This becomes evident from his using this word in his illustrations of Gramraga.

The first authentic definition (keeping in view the technical aspects of the term) found in the texts extant today is in 'Brihaddeshi' written by Matanga in the seventh century A.D.

Singh Bhupal in his commentary on Sangeet Ratnakar has quoted Kashyap's definition of the term. Kashyap's original works are not available today and we have to depend on Singh Bhupal for Kashyap's definition.

However, it is clear that Kashyap's works were written before Matanga, since Matanga has quoted Kashyap at various places in his work.

Thus, the most authoritative definition of the 'Raga' can be attributed to Kashyap. This is stated as follows:

चतुर्णामपि वर्णानां यो रागः शोभनो भवेत् ।
स सर्वो दृश्यते येषु तेन रागा इति स्मृताः ॥ [7]

i.e., that which is expressed and visible in four Varnas is called a 'Raga'.

Matanga has defined the term as follows:

स्वरवर्ण विशेषण ध्वनिभेदेन वा पुनः ।
रज्यते येन यः कश्चित् स रागः संमतः सताम् ॥
or
यो सौ ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।
रंजको जनचित्तानां स च राग उदाहृतः ॥ [8]

i.e., the peculiar order of sounds which is decorated, beautified or adorned with 'Svara' and 'Varna' and is pleasing to the listener.[9]

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7. Singh Bhupal's Commentary, Sangeet Ratnakar, Vol. II, The Adyar Library and Research Centre, Madras, 1959, PP. 7.
8. Brihaddeshi — Sangeet Karyalaya, Hathras, 1976, Sh. 280, 281, PP. 29.
9. Svara and Varna shall be defined later on.

On comparison of the two definitions, we find that Kashyap took only one aspect — 'Varna' (the movement of Svara), — into consideration and did not use 'Svara' and 'Ranjak'. Matanga on the other hand has defined the term in greater detail, as illustrated above.

In this context, it would not be out of place to mention Kallinath's opinion of the definition of Raga. He said that if a Svara gives pleasure (रंजक) then a group of Svara (Raga) also has to be pleasurable (रंजक) with the provision that each Svara is applied at the appropriate place in the Raga. A misplaced Svara can annul pleasure or even create displeasure.

MEDIEVAL PERIOD

Pandit Somnath in his seventeenth century Granth "RAG — VIBODH" has defined Raga as:

स्वर वर्ण भूषितो यो ध्वनि भेदो रंजकः स राग इह ।[10]

i.e. Raga is an arrangement of sounds, consisting of musical notes, which possesses Varna and furnishes gratification to the senses.

रंजकः स्वरसन्दर्भोः राग इत्यभिधीयते ।[11]

This definition of Raga was given in "SANGEET PARIJAT" by Pandit Ahobal in the seventeenth century A.D. He has defined Raga as the pleasure derived in context of Svaras.

Bhav Bhatta (1674-1709) in Ragadhyaya of his Grantha "ANUP — SANGEET VILAS" describes Raga as follows:

यो यं ध्वनिविशेषतु स्वरवर्ण विभूषितः ।
रंजको जनचित्तानां स रागः कथितो बुधै ।।[12]

It is evident from the above definitions that the medieval scholars based their descriptions of Raga on the definition given by Matanga.

MODERN PERIOD

The present day scholars, however, have given more elaborate definitions. For instance, Fox Strangways defines Raga as:

10. Rag Vibodh, Adyar Library, Madras, 1945, 4th Vivek, Sl. 1, PP. 101.
11. Sangeet Parijat, PP. 97.
12. Anoop Sangeet Vilas — Chap. II, Sh. 1, PP. 95.

"An arbitrary series of notes characterized as far as possible as individuals, by proximity to or remoteness from the note which marks the Tessitura (general level of melody), by a special order in which they are usually reinforced by a drone.[13]

Herbert A. Popley emphasising more on the sequence and order of note patterns defines Raga as:

"Ragas are different series of notes within the octave, which form each other by the prominence of certain fixed notes and by the sequence of particular notes".[14]

Bhatkhande has defined Raga with the ancient definition "योऽयं ध्वनिविशेषस्तु" in his book "Lakshya Sangeet".[15]

Swami Prajanananda has defined Raga as a Psycho material object. He says — A Raga is a psycho-material object as it is an objective expression of the subjective feeling of the mind. The mental feelings or sentiments are materials like Sahitya, Chhanda, Tala, Laya etc., which are ingredients of a Raga. A Raga is first designed ideally in the mind and then is projected outside in material sound form. So in the process of both construction and manifestation of a Raga, mind and matter are active.[16] He says further — "The Ragas are, in truth, the different settings of living emotions that work as means to an end".[17]

ANALYSIS OF DEFINITIONS OF RAGA

It emerges from the preceding paragraphs that the seed of the present day Raga was sown in Bharata's time and even earlier. This view is further corroborated by some Shlokas quoted from Kashyap's work by Abhinav Gupta. These Shlokas indicate that some Ragas were used in Dhruvas for imparting particular Rasas. For example, Malavi and Gujari are used to calm the agitated mind;

मालवी गुर्जरी चाथ चिन्ता प्रशमयोः क्रमात्[18]

13. Music of Hindustan, Oxford University, 1914, PP. 107.
14. Music of India, Y.M.C.A. Publishing House, New Delhi, 1966, PP. 40.
15. Lakshya Sangeet, PP. 170.
16. Historical Development of Indian Music FIRMA K.L. Mukhopadhyay, Calcutta, 1973, PP. 16
17. *Ibid*. PP.99.
18. Natya-Shastra, Vol. IV, PP. 73.

and Takka Raga is used to create and reinforce the emotions of Heroism and wrath.

टक्करागस्तु कर्तव्यो रसयोर्वीररौद्रयोः ।[19]

Besides Jatis, Abhinav illustrates another melodic form i.e. Gramraga. In some of the published versions of Gramraga we come upon the Shloka:

मिश्रं गेय यदि यक्तदर्थितज्ञेयमधिक बाहुत्यम् ।
संकरभूषणसन्ततिवैचित्राण्यत्र यज्जनातिशयात् ॥[20]

This indicates that Jati-born forms i.e., Gramragas and its varieties were used in Dhruva as they have a greater capacity to please since they are allowed more combinations of notes, Alankars and Gamaks and also have more variations of combinations of Jati-Lakshanas.

Abhinav says that this has already been described by Kashyap and others. He further emphasises this by adding that the characteristics of combinations of Jatis have already been described by Matanga, Nandi, Kashyap and Yashtik in detail.

It is unfortunate that Kashyap's original work is not available today. Had it been, it would have formed a major link in the chain of the history of Indian Classical Music. However, he has been frequently quoted in various scholarly works. From these extracts from his works we are led to the definite conclusion that the genesis of the Raga system existed can be traced to his times.

FEATURES OF A RAGA

Besides the pleasure content, the other main ingredients of a Raga are Svara and Varna. This is applicable to all singing forms. Thus these constitute the general features of a Raga. Matanga has also made a distinction between the general and specific features of a Raga.[21]

Kallinath, in his commentary on Sangeet Ratnakar says that Giti is called a Raga when it is possessed of ten specific characteristics.[22] These ten

19. Natya-Shastra, Vol. IV, PP.74.
20. *Ibid*. PP.63.
21. Brihaddeshi, Sh. 282, PP. 29.
22. Sangeet-Ratnakar, Vol. II. PP. 32.
ननु गीतरागयोः को भेद इति चेत् उच्यते ।
दशलक्षणलक्षितं गीतं रागशब्देनाभिधीयते ।

characteristics have been described in the following Shloka in Matanga's 'Brihaddhesi'.

ग्रहांशौ तारमंद्रो च षाडवौडविते तथा ।
अल्पत्वं च बहुत्वं च न्यासो पन्यास एव च ॥ [23]

The ten specific features described here constitute the essential characteristics of a Raga.

'Graha' is the initial note i.e., the note with which the musical piece begins. 'Amsa' is the most prominent note in the piece. It acts as the dominant note. Generally the Amsa is also the Graha Svara i.e., the melodic piece normally starts with the most prominent note.

'Nyasa' is the final note of the composition i.e., the note on which the melody ends. 'Apanyasa' is the concluding note of a section or division of a melody. Depending on the number of such divisions there can be one or more such notes.[24] 'Tara' is the limit of the notes in the higher octave up to which the expansion of the melody can be done. 'Mandra' indicates the limit of the notes to be used in the lower register.

'Alpatva' is the application of a note in lesser measure as compared to other notes. This can be done in two ways — either by skipping the particular note (Langhana) or not using it frequently (Anabhayasa). 'Bahutva' is the utilization of a note in large measure. This also can be done in two ways — by using the note fully (Alanghana) or by repeating it frequently (Abhayas). 'Shadatva' signifies the use of six notes in a melody. One of the seven Svaras is omitted in the song, thus making it hexatonic. 'Audatva' is the use of five notes in a composition making it heptatonic.

It is clear that the ten essentials as adopted by Bharata and Matanga and thirteen by some post Bharata musicologists (Sarngdeva) were the determining characteristics of a Raga. But after 13th and 14th Century they were not regarded as essential and in the 19th and 20th Century with the drastic change in the domain of North Indian Classical Music, these essential characteristics are limited only to the theoretical knowledge of music. Though some are used today but either their meaning has changed for instance, Nyasa — earlier indicated the ending note and at present is considered as that note where we pause or some other term is being used to express the same meaning e.g., earlier Amsa was used for the dominant note and at present 'Vadi' is used for the same note.

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23. Brihaddeshi — Sh. 282, PP. 29.
24. Scholars like Sarngdeva considered this number to be thirteen as they added three more characteristics viz. Sanyas, Vinyas and Antara Marga.

Details of features of Ragas in practice today are dealt with in chapter III.

MOOD

Mood is the frame of the mind or state of feelings. It is the comprehensive term for any state of mind in which one emotion or desire or a set or them is ascendant.

RELATION OF MOOD TO EMOTION AND BEHAVIOUR

The term 'Emotion' should be examined first. Emotion is any vehement or excited mental state.[25] It is a commonly recognized psychological state and many ordinary words describe different kinds of emotions such as anger, fear, happiness, sorrow, etc.[26] Human behaviour is governed by these emotions to a very large extent. Emotions may change moment to moment. A topic of heated discussion among behavioural scientists is whether these emotions organize or disorganize our general behaviour.

In general, the effect of emotion upon human behaviour depends on the stimulus received, the environment, the emotional background of the individual and the details of the particular situation.

Further, emotions have distinctive characteristics which may be visible through:

(a) Display of subjective feelings of pleasantness or unpleasantness.
(b) Bodily reactions such as facial expression and body posture.
(c) Internal reactions such as sweating, unusual increase in pulse rate, changes in blood pressure, nervous tics etc. and finally
(d) It depends on the consistency or inconsistency of the above types of behaviour and characteristics.

Emotions determine our mood. In the context of music it refers to the distinct atmosphere or the tonal structure of the Raga which imparts a particular state of feelings. When we improvise Svaras of a certain Raga for a period of time, it creates a certain mood. This mood is quite distinct though it is very difficult to explain in words.[27]

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25. Shorter Oxford English Dictionary, PP. 601.
26. Encyclopaedia Britannica, PP. 338.
27. In fact the term 'Mood' is very difficult to explain through the limited medium of words. Mood is a mental state. It is a highly subjective feeling which can only be explained and expressed through empathy. To be able to describe this in same intensity as it is felt is perhaps out of the reach of word-power. Just as taste can be felt — it is a subjective feeling — the same is the case with Mood. However, an attempt has been made to explain this as far as possible.

MOOD, MUSIC AND THE ARTISTE

If a combination of Svaras having any significant qualities is sung or played with a purpose, it must convey the intended particular state of feeling or emotions. This capacity of a Raga to induce a certain image of form and mood is grasped by a sensitive and observant mind. Such a mind along with an artistic ability would convey the intended mood through tones and embellishments while presenting the Raga. Hermann Helmholtze while emphasing the importance of music says, "Melodic progression can become the expression of the most diverse condition of human disposition not precisely of human feelings, but at least of the state of sensitiveness which is produced by feelings". A close observation of the performance of a group of Svaras will seem to represent emotions like the cry of a lonely heart or happiness and excitement while meeting one's beloved.

Every Raga is believed to represent a particular mood or atmosphere which in turn evokes distinct feelings or an existential state of mind. O.C. Gangoly has expressed similar views.[28] He says — "Ragas have, therefore, the power of producing certain mental effects and each is supposed to have an emotional value, or signification which may be called the 'ethos' of the Raga. Ragas may be said to stand for the language of the soul, expressing itself variously, under the stress of sorrow, or the inspiration of joy, under the storm of passion, or the thrills of the expectation under the throes of love-longing, the pangs of separation, or the joys of union".

This communication between the artiste and the audience can be said to have been achieved when the state of mind which the artiste has tried to induce in his audience is created exactly as desired. For example, if the artiste-tries to and creates melancholy as the dominant emotion in his audience then the artiste has effectively communicated the melancholy through his medium.

Through the medium of music this communication of emotions is achieved through melodic movements (Varnas). Such melodic movements determine the nature, ethos or the mood of a Raga.

Each note of the musical scale used has its own psychological effect independently; though in combination with other notes this effect may be totally different. Hence the proper sequencing, alignment, distribution and presentation of the notes is essential for creating a desired effect. The same presentation through a different medium or by a different artiste may have a different effect altogether. For example, a particular piece of music would not

28. Ragas & Raginis, Nalanda Publications, Bombay, 1948, PP.8.

produce the same psychological reaction when played on a flute and when played on a Sitar.

The same note or set of notes may acquire different shades in different phrases of the same musical piece and in each of its usages it may induce a different reaction in the audience.

This is a unique characteristic of the Raga system and has a very important place in the history of music. It is an established fact that no other system of music incorporates this feature.

The advantage of this feature is that similar tonal structures may sound quite different in same or different Ragas and in each case produce a different effect, thus giving this system unparalleled flexibility of expression.

Every Raga with or without specific word content is performed with the intention of inducing a particular type of mood.[29] As mentioned earlier a sensitive mind is aware of this and if such a person has sufficient musical talent, he can convey this mood through the tonal structure of the Raga.

Different Ragas would normally induce different moods in varying shades. For example — Raga Bhupali and Raga Darbari create an atmosphere of majestic flavour and there is a total absence of light moods in these Ragas. In contrast, Raga Deshkar and Raga Adana which have similar note structures as Raga Bhupali and Raga Darbari respectively, transmit relatively less sombreness.

Similarly, Raga Malkauns (S G M D N) has a basic element of sobriety in it, but just by a change in its Nishada S G M D N (Chandrakauns) the tonal structure of the Raga is softened and the effect is lightened mood.

A master musician knows which musical notes to stress and which musical notes to modulate to produce the desired effect. Such emphasis and depreciation in the rendering of musical notes is what creates the aesthetic effect, transmits the image of the Raga and induces the desired mood in the listener.

A group of Ragas with similar ascending and descending orders (Marva,

29. Both Pandit Dilip Chandra Vedi and Pt. Jitendra Abhisheki are of the opinion that content of the poetry used while presenting a Raga should tally with the mood of the Raga and the rendering of Poetic content should also convey the mood of the Raga. The facial expression, the quality of tone and the pronunciation of the words should coordinate with the meaning of the poems.

Puriya, Sohini and to some extent Hindol) have a specific image of their own since their notes are applied differently. A very subtle deviation in a single note changes the whole complexion of mood. Besides, a great deal depends upon artiste's capability and his approach in treating the note. Because of this, different moods can be observed in the same tonal configuration in the various Ragas.

An example of different moods from the same tonal configuration within the same Raga is in the Thumri style of Bhairavi; where a similar tonal configuration can produce a submissive mood or a romantic mood depending upon how it is applied. However, it may not be applicable to most of the other Ragas.

The question that arises here is whether the moods experienced are merely due to association patterns in the mind? As stated earlier, psychology may explain this by the principle of empathy, that is, the deliberate projection of the subjective states of mind into the inanimate patterns of sound. It is because of these projections and their interaction with the mind that different moods are experienced.

For this, we must first examine the artiste's own tuning of mind with his instrument, the accompanying instruments and the atmosphere of the performance. A sensitive artiste becomes totally involved and is perfectly tuned with the mood of the audience also. So much so that he can be said to be in a trance. The resultant experience may be total enchantment.

The meaning of the word Nada Brahma reveals itself through such an experience. As the singer develops the melody and varies the tension in his voice,[30] the listener experiences different kinds of emotions. The medium through which music is conveyed is sound. Sound is dynamic in nature. The media of the other arts are spatial and they are more inert on this account. Sound is not spatial in nature. It is temporal and each note has a limited time-span. It vanishes as soon as the stimulus is removed.

The combination of notes involves the mathematical principles of ratio, balance and proportion. Stress, accent and duration are factors initially responsible for creating a particular effect. The vanishing notes linger in memory along with the systematic progression of notes and with retrospective effect, the total picture of the Raga becomes clear and vivid as an image in the mind.

Though Indian music (Raga system) is governed by several rules and

30. The same holds good in the instrumental music.

regulations. Yet, the artiste enjoys a considerable amount of freedom to render the Raga in his or her own way. He can show his richness of imagination in every performance. His imagination emerges gradually through the musical notes and the movements and gesture of the artiste. He is guided by the inspirations and intuitions he receives at every moment when he is creating the mental imagery (picture) of the Raga. And that is the reason why there is a uniqueness and freshness in every act of the artiste's creation. It is not necessary that the second performance of the same artiste will produce exactly the identical image because much depends on other factors like environmental conditions where the artiste has to perform, the type of audience and their response towards his music. His personal health and mood also play an important role in bringing out the best effect, mood and picture of the Raga.

IDEATIONAL ASPECTS OF RAGAS

Every Raga has a technical as well as an ideational side. It is an abstract image. Raga determines a state of feeling which can also be expressed in poems (Dhynamantrams) or in pictures (Ragamalas). On these, one can concentrate and inspiration can be derived. These ideational aspects must be related to the spirit of the Raga. In fact these Dhyanamantras and Ragamalas are the imaginations of artistic mind and an attempt is made to relate Ragas to different aspects and phases of human life. There are no rules as such governing these poems and paintings. Another important factor is that many Ragas have changed their forms in due course of time. Therefore, these paintings and poems may no longer accurately represent the Raga after which they are named.

Although these Dhynamantras and Ragamala paintings have no relevance so far the application of notes is concerned but still these have been accepted by the Shashtrakaras as the basis of mood and expression.

Iconography of music deals with this aspect of music. The term 'iconography' is derived from two Greek words 'eikon' — meaning image and 'graphic' meaning writing, drawing etc. Iconography is a special branch of knowledge which deals with the images of deities. Iconography in Indian music connotes the idea of study of figures, images and pictorial representations of the Ragas.

The main aim of music is to achieve a realization of the essence of existence beyond the routine life of an average man. These invisible forms of music (Ragas) have been made visible through Dhyanamantras and Ragamalas. There is no logical link between the invisible and visible forms of Ragas. As stated earlier, these visible forms were basically the imaginations of the artistic mind where Ragas have been compared to different gods and goddesses, kings and queens and other forms of hero and heroine (Nayak – Nayika Bheda). Because of this, we observe that Dhyanas composed on the same Raga by

different scholars appear quite different. Therefore, there cannot be any fixed standard of Dhyana themes of Ragas.

So, we arrive to the question: what is conveyed by the conceptual form (Dhyana) of a Raga and what does it fully signify? It has already been mentioned that these ideational aspects of Ragas assist in intensifying the inner imagery of the artiste thus enabling him to understand and appreciate the intimate relation that exists between the tonal forms and the divine forms of the Ragas. In India, an artiste does not consider Ragas as mere skeletons of tonal structures. Rather they are taken as living things, having in them real significance and value. It is believed that music is the medium to reach God therefore Ragas themselves are the dynamic life — principle of life-force, which show us the path of ultimate truth in life.

Pandit Somanth has given two-fold forms of melodies.

सुस्वर वर्णविशेषं रूपं रागस्य बोधकं द्वेधा ।
नादात्म च देवमयं तत्क्रमाते नेकभेकं तु ।[31]

— That is called Roopa which by being embellised with sweet flourishes of Svaras (notes) brings a Raga vividly before one's mind. It is of two kinds — Nadatma (one whose essence is sound) and Devamaya (one whose essence is an image incarnating the deity).

Various scholars have depicted Dhyanamantras of Ragas in various ways. For example in 'Kitab-I-Nauras' the description of Ramkali is given as follows: [32]

" 'Ramkri' is a heroic lady who has converted her bed into a battlefield; her heart is filled with enthusiasm and her playing gaits and walks resemble lighting. Having cunningly deceived her husband, this charming lady is engaged in merriment along with her companions. She has adorned herself with jewels and rubies and is robed in (Crimson) red. O Ibrahim. Ramkri Ragini's black and musk-producing tresses are fastened into locks."

31. RAGA- VIBODH, Fifth Vivek, Sh. 11, PP. 121.
32. IBRAHIM ADIL SHAH II — KITAB-I— NAURAS, edited by Nazir Ahmed, Bharatiya Kala Kendra, New Delhi, PP. 97.
रामक्रि बना आयो सेज संग्राम चित चाएवो चोप चनी चंचल चपला अन्तरा
सखियां संगत सुन्दरी हंसत खेलत छाड पीतउम आनकाही ठगला आभोग
भागुंता' भूषन भूषिता सीत रक्ताम्बर चटक छबेला
इबराहीम रामक्रि रागिनी कस्तूरी श्याम सुकेश कैसे धम्मिला
English Translation, PP. 129.

In Rag-Vibodh the description of some Ragas has been presented as follows:

Raga Todi has been described as:

कलितविपन्ची विपिने लालितहरिणारूपाम्बरा हरिणी
धवलांगरागरचना मृदुवचना भूषिता तोड़ी ।[33]

Sounding (Playing, strumming) The Vipanchi (Veena), in the forest, fondling the deer, clad in a red garment, beautiful, be smeared with white paste, soft-spoken, adorned, is Todi.

Description of Sarang is given as follows:

पीताम्बरोसिततनुलींलितालंकृतिरूपेतचापेषुः ।
सारंगो गरूडांको म्बुजकम्बुगदारिधारिकरः ।[34]

Clad in a yellow garment, dark-complexioned, beautifully decorated, possessing bow and arrow, Sarang with eagle as his mark, wields a lotus, a conch, a mace and a wheel in his hands.

Lalit has been described as:

कुटिलो ललितो ललितो विभातयातो विनीततां नटयन् ।
निह्नुतपररतिचिन्हो गदति वधूं यदुः खिन्नाम् ॥[35]

Crooked and lovely Lalit having come home in the morning, feigning humility, slyly hiding his amours with another woman, is talking to his depressed wife.

These Dhyanamantras are the fountain-heads of all pictorial representation of Indian melodies — the well known 'Ragamala' pictures. In these verbal descriptions, we observe the depiction of the essential character, physical aspects, the spirit, the Rasa and the emotional objective of each Raga. Many of these Ragas have been conveyed and compared to 'hero and heroine' (Nayak-Nayika). In the opinion of O.C. Gangoly — "The introduction of these poetical ideas has not only enriched the significance of musical expressions — but has, also, helped to achieve a happy and subtle unification of literary and musical ideas".[36]

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33. Rag Vibodh Fifth Vivek, Sh. 180, PP. 214.
34. *Ibid.*, Sh. 189, PP. 216.
35. *Ibid.*, Sh. 175, PP. 212.
36. Ragas and Raginis, Nalanda Publications, Bombay, 1948, PP. 102.

Swami Prajanananda regards these Dhyanamantras as essential for realizing the path of absolute freedom and eternal peace. "Since music has been the language for expressing the greatness and grandeur of the Beautiful and these Ragas are the foundation of music, therefore, these should be nurtured with care for realising the divine essence of Indian music. These Dhyanas being the direct suggestive symbols of the Ragas should be taken as the essential media for visualising the Devamaya Rupas of the Ragas".[37]

Do these Dhyanas play any role in the application of notes in a particular Raga? They do not appear in the artistic expression of any Raga. Therefore, they are confined to the theoretical and historical aspects only. And as such they have only poetic and artistic relevance with no relation to the actual performance. As the scope of the present study is confined to the application of notes in allied Ragas and affinities based upon similar and identical note-patterns, therefore we shall leave it for reference only and not take it up in actual presentation (practical demonstration) of Ragas through their tonal structure. However, in Indian Music they have historical relevance and as such we cannot overlook them.

This was the Devamaya Roopa of Raga. Now we come to Nadatma Roopa i.e. the depiction of Raga pertaining to sound. In this aspect of Roopa, the picture of a Raga is made visible with the help of Svaras. Svaras are said to have different colours, sentiments. Our ancestors have done the classification of these Svaras on the basis of colour, sentiment and mood. Therefore, the application of Svaras having certain sentiments definitely helps in depicting a particular kind of a mood. Sarngdeva has given the sentiments of the Svaras as follows:

सरी वीरे द्रुते रौद्रे धो वीभत्से भयानके
कार्यौ गनी तु करुणे हुस्यश्रृंगारयोर्मपौ ।[38]

i.e. Shadja and Rishabha are employed in the expression of heroism, wonder and wrath, Dhaivata is used for abhorrence and terror, Gandhara and Nishada for pathos and Madhyama and Panchama for mirth and conjugal love.

Thus, the melodies where any of these notes are dominating convey the sentiments associated with that particular note. The detailed discussion of these shall be taken up while explaining Svaras in the next chapter.

In the present study moods of the Ragas shall be discussed according to their 'Nadatma Svaroop' i.e., with respect to the application of notes.

37. A Historical Survey of Indian Music, Anandabhara Prakashan, Calcutta, 1965, PP. 320.
38. Sangeet Ratnakar, Vol. I, Sh. 59, PP. 96.

EXPRESSION

This is the third aspect of the topic of this study. It deals with the role of expression in a musical performance, the means of expression and the factors responsible for expression while presenting any Raga.

ETYMOLOGICAL DERIVATIONS

Expression is primarily an act or process of representation. The term literally means — the action of pressing or squeezing out, an expressed drink, juice, the action of representing in words or symbols, utterance, the action of manifesting by action or other external token, a declaration, representation, a sign, manner or means of representation in language, a word, phrase or form or speech.[39]

EXPRESSION IN MUSIC

In fine Arts it is defined as the way of denoting character, sentiment, action, feeling etc., in a work of art. In Music, this means that the artiste communicates the state and workings of his mind and emotions through tones which are outward manifestations of his psychological states. In musical performance, that which is added by the performer in his rendering of the notated music is called Expression. The ideal performer is one who succeeds in bestowing upon the composition a personal and original Expression within the regulated frame-work of the Raga.

The framework of a Raga can be understood through the composition or a 'Gat' or 'Bandish' and Expression may be said to represent that part of music which cannot be indicated by notes or in its highest manifestation, by any symbol or sign whatsoever. It includes all the nuances of tempo, dynamics, phrasing, accent and touch by which the mere combination and succession of pitch-time-value is transformed into a living organism. Although, as far as the written notes are concerned the performer is strictly bound to the composer's work, yet, he enjoys a considerable amount of freedom in the field of Expression and this may be said to represent the creative contribution of the performer. It goes without saying that however detailed and subtle these indications may be in the notation; they give only the general outline and leave ample room for what has been termed above as the 'creative contribution of the performer'.

Melody or Raga is the basis of musical composition. It is the musical idea around which a composition is called a 'theme'. Rudolph Rati has defined

39. The Shorter Oxford English Dictionary, PP. 658.

theme as "A theme could be defined as a fuller function in a composition's course".[40] Theme is of paramount importance to a composition and it provides one of the most important approaches to intelligent listening.

Hugh M. Miller while indicating the importance of a theme says — "The ability to recognise one or more themes when they recur in a composition is a big step toward full appreciation".[41] The various ways in which a theme may be employed in a composition will be taken up later during the study of musical structure.

Musical expression is not an isolated term. The word 'Expression' is like a tree which has many branches. Just as only a trunk cannot be called a tree, similarly, Expression without its branches cannot convey its meaning in full.

Expression's branches are tempo, phrase and dynamics. It is combination of all these terms which result in expression. Tempo, phrasing and dynamic have always been an essential part of musical expression and while some approximate indication of them may be given in the notation, the final responsibility for carrying them out rests with the performer.

Now, we shall give some attention to how these terms (tempo, phrase, dynamics) help in giving the musical expression to the performance.

TEMPO: (the Italian — for 'time'): Tempo is speed at which the music is performed. At no period has it been possible for more than a hint about the approximate tempo to be inferred from the notation itself. In fact, the 'right' tempo of any piece of music depends to a large extent on the interpretation, the performer, the instrument and the place of performance. Whereas certain Ragas shine in a slow pace as Darbari Kanhara, certain other Ragas make a distinct impression at a high speed e.g., as Adana. Speed also helps in conveying the mood of a Raga. Ragas with a majestic content are usually performed in a slow tempo.

PHRASE: Phrasing may be described as grouping the flow of notes into natural units and distinguishing these by means of punctuation and accentuation. Punctuation and accentuation may be described as halting at a proper note and stressing at a proper place to bring out the desired interpretation of any phrase or group of notes by the artiste. The indications that a performer can get from the notated composition are again very limited but in so far as these

40. The Thematic Process In Music, PP. 12.
41. Introduction To Music — A guide to good listening, PP. 25.

can be given, they are more specific than with regard to tempo. The articulation of individual notes is an important part of phrasing which may range from very detached to very smooth playing.

DYNAMICS: Dynamics are "modulation of the volume of the sound in accordance with the expressive requirements of the music". The pitch or volume or both of sound rises with excitement and falls with relaxation. This natural principle influences all musical dynamics. Dynamic variations may be employed in large scale contrasts over considerable passages of the music or in smaller quantity within the large contrasts and in the modification of the volume of a single note. The dynamic accentuation of strong beats, of syncopated notes and of strong discords is closely related to phrasing and forms an important part of musical expression as does the achievement of a dynamic balance between the different parts or shades of notes of a composition.

In Indian Classical Music, the concept of 'Kaku' is fundamental to modulation of the volume of the sound to express any sentiment and mood. Secondly, in the concept of 'Sthaya' in Indian music, there is vast scope for depiction of Ragas. A study of these concepts will be taken up in the Second Chapter.

What differentiates music predominantly from other fine arts is the fact that while other fine arts are primarily based on the close observation of man and his world, the forms, the colours, and details which are readily and naturally transmitted to canvas or stone or described in words whereas music is completely a language of emotions. It is a subjective feeling. Therefore, it is rightly observed that where words fail, the melody starts.

MUSICAL STRUCTURE PERTAINING TO EXPRESSION

Music is a performing art and as such it has a great scope for imagination and experimentation. Indian music, especially, has a vast scope for imaginative improvisation, because in our music, basically there is one theme or idea which is conveyed in different possible ways. However, this does not mean to say that an artiste has the total freedom to do whatever he wants. He is governed by some rules which act as his guide. Within the fabric of these rules he enjoys the liberty to express his mental images of a particular Raga through his imagination, capability and training.

Raga is governed by certain rules and regulations which guide in application of the basic material available. This basic material forms the musical structure and its components are:

Nad
Shruti

Svara
Varna
Alankar
Sthaya
Gamaka and other embellishments like Meend, Kan, Khatka.
Tan
Kaku

We shall study these components firstly in respect of their theoretical meaning and secondly regarding their application in Ragas for conveying mood and expression.

SIMILAR AND IDENTICAL NOTE-PATTERNS

MEANINGS

Now let us turn to the meaning of "Similar and Identical Note-Patterns". Similar[42] means "of the same structure throughout of having a marked likeness". Whereas Identical[43] means "being exactly the same in constitution, properties and qualities". Pattern[44] means "design".

Now, here it is applied to two sets of note patterns or group of notes which:

(i) are similar i.e., having similarity in a certain manner while being different in other ways.

(ii) are identical i.e., having absolutely the same nature, characteristics and formation.

APPLICATIONS

Yet, these two sets have been applied differently in every Raga and their various applications bring out their identity as individuals.

The bases of differences of applications can be many. For instance, there is a particular group of Ragas having 'Sa Re Ma Pa Ni' in ascending order. Now here, the similarity is that all these Ragas have this note pattern in the ascending order. Yet, the differences appear in the nature of notes e.g.:

Sa	Re	Ma	Pa	Ni	—	Brindabani Sarang and Des
Sa	$\underline{\text{Re}}$	Ma	Pa	Ni	—	Gauri (Bhairav Thata)
Sa	Re	$\overset{\mid}{\text{M}}$	Pa	Ni	—	Shyam Kalyan
Sa	Re	Ma	Pa	$\underline{\text{Ni}}$	—	Madhmadh Sarang

42. The Shorter Oxford English Dictionary PP. 1693
43. *Ibid*., PP. 951.
44. *Ibid*., PP. 1449.

Here, the order of omitting third and sixth notes is common to all the Ragas, but the nature of notes make them different.

Similarly, while keeping the number and nature of notes same in the ascending order, the difference may appear in the number and nature of notes in the descending order of the Ragas e.g.:

		Ascent	Descent
Brindabani Sarang whereas in Des it is	—	Sa Re Ma Pa Ni,	Sa Ni Pa Ma Re Sa
		Ascent	Descent
Des	—	Sa Re Ma Pa Ni,	Sa Ni Dha Pa Ma Ga Re Ga Sa.

Ragas shall be studied taking this affinity into consideration.

Many Ragas have identical note patterns and the difference between these Ragas is established by the diverse application of these note patterns. For instance, the sequence "Ga Ma Re Sa," is applied in Darbari Kanhara, Adana, Bhageshree Kanhara, Abhogi etc. Though the sequence is the same, its application in all these Ragas is quite different. The subtle beauty of Indian Classical Music lies in generating different applications of such phrases.

The difference between Ragas can also be marked with various applications of even a single note. For example — Komal Gandhar is applied in Ragas like Todi, Multani, Darbari, Adana, Bhageshree, Kafi, Pilu etc.; but the shades vary in each. Each usage of this note gives a special colour, flavour, mood or expression to the concerned Raga with the aid of embellishments.

This study concentrates on these affinities of allied Ragas. The factors causing these affinities shall, of course, be highlighted.

Ragas may even have the same ascending and descending orders and yet be different and distinguishable from each other depending on how the patterns are wielded. For example — Marva, Puriya, and Sohini all have similar scale but the application of notes make them distinctly recognisable different personalities.

The method of teaching music is basically oral in nature; especially in Hindustani music, where application of notes occupies an important place. This application, however, cannot be measured on any scale. It is applied through

the concentration of mind and the same is taught to the student. Therefore, 'Guru-Shishya-Parampara' is very important in our tradition where Guru sings a piece which the Shishya follows. Unless the Guru is satisfied, the next piece is not sung to the student or Shishya.

As our tradition is transmitted orally therefore no books are available for the application of notes. In fact it is beyond the reach of notation system to describe these subtleties of Svaras in purely notated form.

The word 'application' (and its equivalent) has been used frequently in the preceding paragraphs. An attempt has, therefore, been made to convey its purport in notation form. However, this attempt has clearly not been completely successful due to the limitations of existing system of notation.

Therefore, to illustrate the above examples some interviews with leading artistes of Indian music tradition are being provided in the form of cassettes-tapes as a part of the present study. Details of these interviews are listed in Annexure-I.

2

Elements of Musical Expression

NADA

The basic element of musical structure is Nada. In the Indian philosophy, Nada is the primary cause of the phenomenal world. The five basic elements which constitute life — earth, water, fire, air and ether, perceived by the corresponding senses of smell, taste, vision, touch and hearing. Out of these, ether is the most pervasive and the cause of the rest. Sound is considered to be the manifestation of Nada which is described as Nada-Brahma in the Shastras.

Nada is the very essence of music. In music, it has been perceived in various different ways. Firstly, it is taken as general sound on which the whole world is based. Sarngdeva describes it thus:

नादेन व्यज्यते वर्णः पदं वर्णात्पदाद्वचः
वचसो व्यवहारोऽयं नादाधीनमतो जगत् ॥ [1]

i.e. Nada manifests the letters of the alphabet. The letters of the alphabet form words, and words make a sentence which is the basis of communication. Communication (and thus sound) controls human behaviour.

Secondly, it has been regarded as divine force — a way to reach God. In Indian philosophy and religion — Nada has had a very important and prominent place and has been regarded as a means to free oneself from the material bondages of life. It has always been believed that through the worship of Nada — Gods are worshipped.[2]

1. Sangeet Ratnakar, Vol. I, Sh. 2, PP. 22.
2. चैतन्यं सर्वभूतानां विवृतं जगदात्मना ।
नादब्रह्म तदानन्दमद्वितीयमुपास्महे ॥1॥
नादोपासना देवा ब्रह्मविष्णुमहेश्वराः
भवन्त्युपासिता नूनं यस्मादेते तदात्मकाः ॥2॥
Sangeet Ratnakar, Vol. I, PP. 62.

Thirdly, the term has been employed to cover the complete subject matter of music.[3]

The word Nada is formed by combining two words 'Na' and 'Da'. 'Na' means Nakar which represents the vital force, and 'Da' means Dakar which represents fire. Therefore, Nada is produced by the interaction of the vital force and fire.[4]

Nada has two forms[5] — Ahata and Anahata. Ahata literally means 'struck' — Nada which is produced by impact or after striking is called 'Ahata'.

Anahata literally means 'unstruck' — the sound which is already present in the universe is called 'Anahata Nada' and is worshipped by the saints to free themselves from the 'Maya' of this mortal world.

Ahata Nada is of two kinds — musical and unmusical. That which is produced by regular vibrations is called musical and that in which the vibrations are irregular will produce unmusical sound or noise.

FEATURES OF SOUND

Pitch, intensity, timbre and duration are the basic features of sound.

PITCH

Pitch denotes the highness or lowness of tone. It depends upon rate of vibration (frequency of sound). High frequency means higher pitch. Pitch mainly contributes to intonation and accent. In human communication especially in emotional states, Pitch gains great prominence.

INTENSITY

Intensity is the relative strength of the sound which depends upon the amplitude (width) of the vibration, a louder tone being the result of vibrations of greater amplitude and vice versa. Intensity also plays an important role in accent and stress but pitch variations are more prominent than intensity variations in accentuation. It may be pointed out that the basic difference between Pitch and Intensity is that whereas Pitch is the number of vibrations per

3. तस्मादाहतनादस्य श्रुत्यादिद्वारतोऽखिलम् ।
गेयं वितन्वतो लोकरञ्जनं भवभञ्जनम् ॥
Sangeet Ratnakar, Vol. I, PP. 62.
4. नकारं प्राणनामानं दकारमनलं विदुः ।
जातः प्राणाग्निसंयोगात्तेन नादोऽभिधीयते ॥6॥
Ibid. PP. 64.
5. अनाहतो हतश्चैव स नादो द्विविधो मतः ।
यत्रोभयोस्तयोर्मध्ये गाहतोपि विरुच्यते
आकाशसंभवो नादो यः सो नाहत संज्ञितः तस्मिन्नाहतो ॥ ॥

unit time (i.e., frequency of sound), Intensity is the strength (amplitude) of vibration. Strength of the vibration does not have any direct dependence on the Pitch of the tone or vice versa.

TIMBRE

Timbre or quality depends on the form of the vibrations and upon conditions pertaining to resonance. Quality is affected by the material, shape and size of the resonance body. This is what produces the difference in quality of sound between Sitar, Sarod, Violin, and so on.

DURATION

All musical tones are subject to variability in duration, that is, a tone may be sustained for varying durations. This property of tone becomes one of the bases of rhythm.

COMBINED PROPERTIES OF SOUND

The four properties of tone and the variety within each property combine to produce infinite possibilities in musical tones and they may range from high to low, from long to short, from loud to soft and they may possess different qualities or shades and colours.

FIVE VARIETIES OF NADA

Matanga has defined five varieties of Nada which have also been described by Sarngdeva. Sarngdeva holds that these varieties of Nada are stationed in five different places. The five kinds of Nada are — extremely subtle, subtle, loud or manifest, not so loud or unmanifest and artificial. Very subtle Nada resides in the navel, subtle in the heart, loud in the throat, not so loud in the cerebrum and artificial in the mouth.[6]

However, in actual practice, only three varieties of Nada are used. Mandra, Madhya and Tara which are produced respectively through the heart, the throat, and the head. These are successively double in Pitch.[7]

SHRUTI

Nada is differentiated into twenty two grades. These are known as Shrutis. The word Shruti is derived from the root 'Shru' which means to hear. Therefore, that, which is heard or audible is called Shruti. In other words Shruti can be defined as tha' range of sound which is audible.

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6. नादोऽतिसूक्ष्मः सूक्ष्मश्च पुष्टोऽपुष्टश्च कृत्रिमः ।
इति पञ्चाभिधां धत्ते पञ्चस्थानस्थितः क्रमात् ॥ 5॥
Sangeet Ratnakar, Vol. I, PP. 64.

7. व्यवहारे त्वसौ त्रेधा हृदि मन्द्रोऽभिधीयते ।
कण्ठे मध्यो मूर्ध्नि तारो द्विगुणश्चोत्तरोत्तरः ॥7॥
Ibid. PP. 66.

HISTORICAL DEFINITIONS OF SHRUTI

Ahobal describes Shruti as follows:

श्रुतयः स्युः स्वराभिन्नाः श्रावणत्वेन हेतुना ।
अहि कुराडलवत्तत्र भेदोक्तिः शास्त्रसम्मता ।[8]

i.e., That which is audible is called Shruti. The relation between Shruti and Svara is the same as that between a Snake and his Kundali — where Snake is to be considered as Svara and Kundali as Shruti.

In Kallinath's opinion[9] audibility is common to both Svaras and Shrutis. Therefore, audibility is not a sufficient criteria to define Shruti properly. He suggests that when sound breaks on the first stroke, it is free from resonance in the first instant. Thus, he considers Shruti to be that audible sound which is free from resonance. His opinion primarily implies that Shruti is essentially devoid of tonal colour.

According to Sarngdeva[10], in the region of the heart, there are two Nadis and closely associated with these two, there are twenty two slanting Nadis. Each of these Nadis produces its own Shruti when the force of air acts upon it. These Shrutis are successively higher and higher in Pitch. Similarly, twenty two Shrutis are discerned in the throat as well as in the cerebrum. These twenty two Shrutis produced by twenty two Nadis of heart, throat and cerebrum refer to three registers i.e., Mandra, Madhaya and Tara.

The procedure which Sarngdeva has used to demonstrate the clear exposition of Shrutis is called 'Chatush Sarana'. In this he has taken two Veena-s with twenty two strings in each and identical in every respect. The first string of both the Veena-s is tuned in the lowest possible audible sound. The second strings are tuned a little higher than the first strings in such a way that there is no independently distinguishable sound between the first and the second strings. Similarly, other strings are also tuned in successively higher Pitches. Now he establishes the Svaras — on 4th string Sa (as Sa is of four Shrutis), on 7th Re (Re is of three) on 9th — Ga (Ga being of two Shrutis) on 13th — Ma, and 17th — Pa (both Ma and Pa are of four Shrutis each) on 20th — Dha (Dha is of three Shrutis) and on 22nd Ni (Nishad being two Shrutis) respectively.

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8. Sangeet Parijat, Sh. 38, PP. 18.
9. Sangeet Ratnakar, Vol. I, PP. 82.
10. तिरश्च्यस्तासु तावत्यः श्रुतयो मारुताहतेः ।
उच्चोच्चतरतायुक्ताः प्रभवन्त्युत्तरोत्तरम् ॥ 9 ।
एवं कण्ठे तथा शीर्षे श्रुतिद्वाविंशतिर्मता ।
Ibid. PP.67.

Now one of the Veena-s is kept invariable and is known as 'Achal' and the other is variable which is known as 'Chala' Veena. On the 'Chala' Veena the four-fold string movement takes place.

To begin with the notes of the Chala Veena are lowered by one Shruti and is called Pratham (first) Sarana. In the second, third and fourth movements, a similar method has to be followed of lowering the notes by one Shruti respectively on Chala Veena.

These four movements are compared with the notes of the Achal Veena in Table I.

From Table I it is clear that after the second movement Ga and Ni of Achal Veena correspond to Re and Dha respectively of Chala Veena. After the 3rd movement Re and Dha of Chala Veena sound as Sa and Pa of Achal Veena and in the last movement Sa, Ma and Pa of Chala Veena correspond to Ni (lower Octave), Ga and Ma respectively. This not only shows that there are twenty two Shrutis in a register, but also shows that these Shrutis are of equal intervals otherwise after their movements they would not correspond to the Svaras of Achal Veena.

There is a great diversity of views as regards to the number of Shruti-s. Some say that these are twenty two, others talk of sixty six (twenty two in each of the three registers) and some others (like Prasadeva) would go so far as to put their number to infinite. The number sixty six is admitted on the ground that there is a difference in the Pitch of the notes of the three registers, therefore, these Shruti-s have been considered as separate. However, Sarngdeva maintains that this is not a fundamental difference because even in the other three registers these notes as well as Shruti-s are recognized as the same. Scholars in whose opinion Shruti-s are infinite, audibility seems to be the only characteristic of shruti and as such there are only twenty two sounds in a register which are audible and recognizable to the human ear. These twenty two independently distinguishable Shruti-s have an infinite number of interstitial Shruti-s which become discernible only during the rendering of a musical piece.

CLASSIFICATION OF SHRUTI-S

Shruti-s have been categorised into five different classes. These are — Dipta, Ayata, Karuna, Mridu and Madhya. Dipta literally means illumined. Here it is used in the sense of dazzling; Ayata means vast; Mridu refers to tenderness; Madhya applies to moderate and Karuna means compassion.

The names signify the tonal sequence in melodic development. It also

Comparison of the four movement with the notes of Achal Veena in Samgdeva's "Chatush Sarana"

No. of String	22	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
Notes of Achala Veena					Sa			Re		Ga				Ma				Pa			Dha		Ni
1st movement				Sa			Re		Ga				Ma				Pa			Dha		Ni	
2nd movement			Sa			Re		Ga				Ma				Pa			Dha		Ni		
3rd movement		Sa			Re		Ga				Ma				Pa			Dha		Ni			
4th movement	Sa			Re		Ga				Ma				Pa			Dha		Ni				

represents emotional colours. Each of these five classes are further sub-divided.

Dipta is said to be four-fold — Tivra, Raudri, Vajrika and Ugra.

Ayata has five varieties — Kumudati, Krodha, Prasarini, Sandipani and Rohini.

Karuna is of three kinds — Dayavati, Alapini and Madanti.

Mridu has four varieties — Mandra, Ratika, Priti and Kriti.

Madhya has maximum and is six-fold — Chhandovati, Ranjani, Marjini, Raktika, Ramya and Ksobhini. According to Vishwavasu who has been quoted by Matanga, Shrutis are of two varieties:

(1) Svaragata Shruti
(2) Antah Shruti

for e.g., in four Shrutis pertaining to 'Sa' the first three Shruti-s are Antah Shruti-s and the fourth is Svaragata Shruti. The Svara is based on Svaragata Shruti.

The names of these Shruti-s are suggestive of their aesthetic value as related to their tonal quality. Each class name inspires its own individual image and evokes particular feelings, sentiments or various moods. The five classes of Shruti-s have further sub-division and each sub-division has quite a few varieties. This means that each Shruti belongs to a particular class.

Further, each note or Svara may have a second, third or fourth Shruti; each belonging to a different category significant of its character. These specific characteristics of Shrutis are associated with Svaras and they impart a tonal colour which conveys the deep-rooted feeling, mood or emotion desired to be conveyed by the artiste through a particular Raga.

SVARA

Ragas arise out of Svaras and Svaras arise out of Shrutis. Sarngdeva has described Svaras as:

श्रुत्यनन्तरभावी यः स्निग्धोऽनुरणनात्मकः
स्वतो रञ्जयति श्रोतृचित्तं स स्वर उच्यते ॥ [11]

11. Sangeet Ratnakar, Vol. I, Sh. 24, PP. 92.

i.e., Savara is defined as the sound which is revealed immediately after the Shruti; creamy, smooth and resonating and which by itself gives pleasure to the listener.

RELATIONSHIP BETWEEN SHRUTI AND SVARA

Since these Svaras arise out of Shrutis it is natural to wonder about the relation between the two. Are Shruti and Svara same or different? If they are different then how are they related? In Matanga's work we get the description of the relationship between Shruti and Svara. It has been illustrated in five different views by Matanga:

(1) TADATAMYA (तादात्म्य) (IDENTITY): Svara and Shruti both are perceived through the sense of hearing. Since there is no perceptual difference between them, therefore, no categorical difference exists between the two. They stand in relationship of the general and the particular as in case of man and his caste.

(2) VIVERTATVA (विवर्तत्व) (Reflection): Like the reflection of the face in the mirror, the Svaras are projected by the Shrutis.

(3) KARYATVA (कार्यत्व) (Causation): Shrutis serve as the material out of which Svaras are shaped. This implies a cause-effect relation between the two.

(4) PARIMANITVA (परिमाणित्व) (Transformation): Just as milk gets transformed into curd, so also Shrutis get transformed into Svaras.

(5) ABHIVYANJANKTA (अभिव्यंजकता) (Manifestation): Like a lamp manifests by its light the objects already existing in darkness, thus are Svaras manifested by the Shrutis.

Matanga himself rejects the first three views and supports the last two views in general. However, finally he comes out in favour of the "Manifestation Theory". Kallinath has reproduced all the views at length.

THE SEVEN SVARAS

There are seven Svaras and Matanga has given the significance of the names of these seven notes. According to him:

(1) Shadja is so called because — it is the precursor of the six other notes.
(2) Rishabha is so called because it quickly appeals to the heart.
(3) Gandhara is so called because it has the ability to delight Gandharvas.

(4) Madhyama is so called because it is in the centre of the scale. Three notes are on either side of it.
(5) Panchama is so called because it is fifth from the basic note.
(6) Dhaivata is so called because it is discerned by sensitive minds and is placed in the sixth place.
(7) Nishada is so called because with this the notes of the scale come to an end.

Out of these seven notes, Shadja, Madhyama and Panchama consist of four Shruti-s each, Rishabha and Dhaivata of three each and Gandhara and Nishada two Shrutis each.[12]

The total number of Svaras are twelve with Shuddha and Vikrit forms of Svaras. Shuddha Svara is one which is established on its original Shruti and Vikrit Svara is that which deviates from its original Shruti. This is done in two ways:

(1) by establishing the Svara on lower Shruti — this is called Komal,
(2) by establishing the Svara on higher Shruti — it is called Teevra.

Vikrit forms of Rishabha, Gandhara, Dhaivata and Nishada are Komal and Vikrit form of Madhyama is Teevra.

ATTRIBUTES OF SHRUTIS

Scholars have even attributed colours, deities and sentiments to each of the seven Svaras. These attributes are depicted in Table II.

It may be pointed out here that a single note by itself would not excite the associated sentiment. It is a string of notes (Murchchana) commencing with a particular Svara which evokes the sentiments associated with that Svara.

THE FOUR-FOLD SVARAS

Svaras are four-fold.[13]

(a) Vadi (Sonant)
(b) Samvadi (Consonant)
(c) Vivadi (Dissonant)
(d) Anuvadi (Assonant)

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12. चतुश्चतुश्चैव षड्जमध्यमपंचमाः ।
द्वे द्वे निषाद गांधारौ तिस्त्री ऋषभधैवतो ॥

13. चतुर्विधाः स्वरा वादी संवादी च विवाद्यपि ॥ ॥
अनुवादी च वादी तु प्रयोगे बहुलः स्वरः ।
Sangeet Ratnakar, Vol. I, Sh. 47, PP. 92

TABLE — II

SVARAS AND THEIR ATTRIBUTES

	1	2	3	4
Svaras	Colour[14]	Devatas[15]	Sentiments[16]	Production by the[17] birds and animals.
Shadja	Red	Vahni	Heroism, wonder wrath.	Peacock
Rishabha	Pale Yellow	Brahma	"	Ox
Gandhara	Golden Yellow	Sarasvati	Pathos	Goat
Madhyama	Sparkling	Siva	Mirth, love	Crane
Panchama	Black	Vishnu	"	Black-bird
Dhaivata	Plain Yellow	Ganesa	Abhorrence Terror	Frog
Nishada	Variegated	Sun	Pathos	Elephant

Vadi is the note which is most frequently used in any Raga. The essence of the Raga lies in this note. It is the most prominent note in any Raga.

Samvadi is the second most prominent note in a Raga. It is based at an interval of nine or thirteen Shrutis from Vadi Svara.

Besides Vadi and Samvadi, other Svaras applied in a Raga are called Anuvadi (assonant), because they follow Vadi and Samvadi.

The Svara which is not applied in a Raga is called Vivadi. Application of this Svara destroys the mood of the Raga. This note has a very important place because sometimes it is deliberately applied for enhancing the aesthetic appeal of the Raga, for example, Komal Ga and Komal Ni is not used in Raga Bhairav but it is used in a subtle manner.

14. Sangeet Ratnakar, Vol. 2, Sh. 54-55, PP. 93.
15. *Ibid*. Sh. 57-59, PP. 93.
16. *Ibid*. Sh. 59-60, PP. 93.
17. *Ibid*. Sh. 46-47, PP. 91.

These four categories of Svaras Vadi, Samvadi, Anuvadi and Vivadi are often compared to king, minister, general public and enemy respectively in a kingdom.[18]

These Svaras when played or sung in three registers are respectively called Mandra, Madhya and Tara i.e. low, medium and high.

SVARAS AND MOOD

These categories of Svaras play a dominant role in establishing the mood of the Raga. In Indian Classical Music many Ragas can be sung from the same scale, yet each has a distinct identity, mood and atmosphere. This is basically because of the change in Vadi and Samvadi in the Svaras of the same scale. Hence the appropriate application of notes in Ragas and especially in allied Ragas is very important to bring out the exact mood required by the framework of a particular Raga. Pt. Nikhil Banerjee was of the opinion that to establish any raga it is important to realise the mood and sentiment of the Svaras. Quoting Ustad Allauddin Khan, he gave the attributes of Svaras as follows:

Sa	—	Infinite, space
Re	—	Illumined as Sun
Ga	—	Peace - devotion
Ma	—	Romantic, Sringar
Pa	—	Joy, happiness
Dha	—	Serious, Veer, disgusting
Ni	—	Encouragement.

VARNA

Varna literally means colour, caste or syllable. In context of music the word is used in the sense of a particular manner and order in which Svaras are applied. Varna lends a special colour or flavour to the composition.

TYPES OF VARNAS

Sarngdeva has defined Varna as follows:

गानक्रियोच्यते वर्णः स चतुर्धा निरूपतिः ।
स्थाटयारोह्यवरोही च संचारी त्यथ लक्षणम् ॥[19]

18. शेषाणामनुवादित्वं वादी राजाऽत्र गीयते
संवादी त्वन्सारित्वा दस्यामात्योऽभिधीयते
विवादी विपरीतत्वाद्धीरैरुक्तो रिपूपमः ।
Sangeet Ratnakar, Vol. I Sh. 50.
19. Sangeet Ratnakar, Vol. I, Sh. 1, PP. 151.

i.e. It is the act of singing and is of four kinds — Sthayi, Arohi, Avrohi and Sanchari.

Sthayi (Steady) — means repetition of the same sound. In other words, the steady pattern which is obtained by singing on the same Svara for some time.

Arohi (Ascending) — means movement of the notes from lower to higher Pitch.

Avrohi (Descending) — means movements made from higher pitch towards lower pitch.

Sanchari (Circulatory) — is the combination of all these three movements i.e. Sthayi, Arohi and Avrohi.

In fact the term 'Varna' embraces all the possible movements of music which explain the Raga. Besides these four movements it is hard to imagine any other form of movement.

TANA

The word 'Tana' has been derived from the Sanskrit root 'tan' means 'Tanana' i.e. to spread, or to extend, enlarge or develop.

Scholars like Sarngdeva, Kallinath and others have explained Tanas in context of Murchchanas.[20]

According to them Shuddha Tanas are those which have the same scale as Shuddha Murchchanas.[21] In Shuddha Tanas one or two notes may be omitted for different variations resulting into Purna, Shadav and Audav Tanas respectively. When the notes of complete or incomplete Murchchanas are produced in a permuted form it is called Kuta Tana.

In the present day in Indian Classical Music, Tanas are used to elaborate Ragas. There are different types of Tanas which bring out various expressions in a number of different Ragas. As such only some of the varieties can be used in one Raga. If we try to apply all the varieties in one Raga, this may spoil the particular mood and ethos of a Raga. Therefore, one has to be very

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20. Ascending and descending movements of Svaras arranged in a regular order is called Murchchana.

21. Shuddha literally means pure i.e. natural or unmodified. Here it implies to ascending and descending series of Svaras placed in their regular order in Shadja and Madhyama Grama.

cautious while playing Tanas in any Raga. For example, in a Raga like Darbari one has to stress more one Gamak Tanas, whereas personality of Gaud Sarang stands out in Vakra Tanas.

TYPES OF TANAS

A few common varieties of Tanas are as follows:

1. Shuddha Tana or Spat Tana: When the Svaras in a Tana are taken in a serial order then it is called Shuddha Tana e.g.

   SR GM PD NṠ ṠN DP MG RS

2. Kuta Tana: When the notes applied in a Tana are haphazard or zig-zag i.e.

   SR GR GM DP ND NṠ ṘṠ

3. Mishra Tana: When there is a combination of Spat and Kuta tana e.g.

   SR GM PM DP MP PM DP ND PM GR S

4. Khatke Ki Tana: When a slight jerk or push is given to the notes.

5. Jhatke Ki Tana: When the Tana is being sung in Dugan and then suddenly rendered in Chaugun e.g.

   SR GM PM GMPD PMGR GMRS

6. Vakra Tana: This is quite similar to Kuta Tana as Vakra means disorderly. Thus when the Svaras are not applied in a serial order it is called Vakra e.g..

   RS GR MG PM DP

7. Achrak Ki Tana: When one Svara is sung twice in succession e.g.

   SS RR GG MM

8. Sarok Ki Tana: When four notes are sung in any systematic order

   SRGM RGMP GMPD

9. Larant Ki Tana: When Svaras are applied in simple and intricate Layakaris e.g. S GMR SR-G PMGRS.

10. Gitkari Ki Tana: When two notes are taken together after each other in a fast tempo e.g.

    ṆS ṆS SR SR RG RG

11. Jabre Ki Tana: When the sound taken out is deep from the throat and jaw movements play an important role while pronouncing the Svaras it is called Jabre Ki Tana. This is basically used in Vocal style of music.

12. Halak Ki Tana: When the Svaras are rendered with the help of systematic inward and outward movements of the tongue. This also is used in vocal music.

13. Palat Tana: When rendering a Tana, it is suddenly concluded with a descending order of notes it is called Palat Tana e.g.

    NR GG RM GG ṠN DP MG RS

14. Bol Tana: When the Poetry of Bandish is sung along with the notation in any of the three Layas e.g.

    NṠ NP MR ṆS
    बन बन ढूंऽ ढन

ALANKAR

Alankar literally means ornamentation. In music this stood, in ancient times, for various types of tonal embellishments. However, at present the meaning is restricted to a melodic progression of phrases. The various exercises of melodic phrases which imparts flavour and brings out the desired expression and mood is called Alankar.

HISTORICAL PERSPECTIVES OF ALANKAR

Sarngdeva has described Alankar as follows:

विशिष्टं वर्णसंदर्भमलंकारं प्रचक्षते । [22]

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22. Sangeet Ratnakar, Vol. I, Chap. I, Sh. 3, PP. 152.

i.e. A specific arrangement of tone-patterns is called Alankara.

Bharata in his Natya-Shastra has given the importance of Alankaras in Indian Music. According to him:

शशिना रहिते वा निशा विजलेव नदी लता विपुष्पेव ।
अविभूषितेष च स्त्री गीतिरलंकारहीना स्यात् ॥ [23]

Dr. Shringy and Dr. Prem Lata Sharma have defined this as:

"Melody without ornamentation would be like a night without the moon, a river devoid of water, a creeper shorn of flowers and a lady without ornaments".

Regarding the application of Alankaras Bharata says:

एभिरलंकर्तव्या गीतिर्वर्णविरोधेन ।
स्थाने चालङ्कार कुर्यान्न ह्युरसि कान्चिकांबध्येत् ॥ [24]

"Melody should be embellished by these ornamentations without disrupting the tone-pattern (Varna), for ornaments are to be put on properly so that the girdle is not tied to the breast".

It is therefore, clear that though ornamentation beautifies the melody, yet one has to be careful in its application. Otherwise it may tend to destroy the particular mood or flavour of the Raga instead adding more colour to it.

Classification or ornamentation is based on different types of Varnas. Kalinath says that the particular way of delineating the. four tone-patterns (Varna) in a melodic rendering as called tonal embellishment.[25]

Opinions, however, differ regarding the number of these tonal embellishments. Dattil has given thirteen, Bharata and Matanga both have given thirty three.

There is also a difference of opinion among these scholars regarding the description of a few varieties of Ornamentations. For instance, Dattil has described Prasanna as a note firstly sung in low tone and then successively

23. Natya-Shastra, Vol. IV, Chap. 29, Sh. 75, PP. 131.
24. 24. *Ibid.* PP. 131.
Translation given by Dr. Shringy and Dr. Prem Lata Sharma
25. Sangeet Ratnakar, PP. 152.

taken to higher-tone i.e. Sa Re Ga Ma[26] where as Sarangdeva describes it as two lower tones followed by a higher one i.e. Sa Sa Ṡa.[27]

ALANKARAS BASED ON STHAYI VARNA

The first variety which is based on Sthayi Varna is of seven types i.e. Prasannadi, Prasannanta, Prasannadyanta, Prasannamadhya, Kramarecita, Prastara and Prasada. The main characteristic of these tonal-embellishments pertaining to the steady tone-pattern is that they have the same tone in the beginning as well as in the end e.g. Prasannamadhya is defined as the lower tone placed in between two higher tones i.e. Ṡa Sa Ṡa.

It may be pointed out here that the terms Kala, Mandra, Tara and Pluta referred to in the description of Alankaras are not used in connection with lower and higher registers etc. Kala refers to the integral part or phrase. Mandra is the name given to the first note of the Murchchana and same note in a higher register is called Tara. If the first note belongs to lower register then the same tone in middle register would be called Tara. Mandra is also called Prasanna or Mridu and Tara is called Dipta. In notation Mandra is indicated by an overhead dot, Tara by a vertical line above the note and Pluta by the numeral 3.

ALANKARAS BASED ON ASCENDING NOTE-PATTERNS (VARNA)

These are twelve in number — Vistirna, Niskarsa, Bindu, Abhyuccaya, Hasita, Prikhita, Aksipta, Sandhi Prachhadana, Udgita, Udvahita, Trivarna and Veni. Their common characteristic as is evident from their names is that all the embellishments will be in ascending order with some variations in their presentation. e.g. Abhyuccaya means dropping out every alternate note while ascending e.g. Sa Ga Pa Ni, Re Ma Dha Ṡa etc.

Whereas Aksipta means dropping out every alternate tone while rendering a pair of tones successively in ascending form e.g. Sa Ga Ga Pa Pa Ni Ni Ṙe etc. or Re Ma Ma Dha Dha Ṡa.

Hasita means the tones, while ascending successively, also increase in the number of times that they are employed e.g.

26. A Study of Datlam, Mukund Nath, IMPEX INDIA, New Delhi, 1978, PP. 241.
27. Sangeet Ratnakar, PP. 153.

Sa						
Re	Re					
Ga	Ga	Ga				
Ma	Ma	Ma	Ma			
Pa	Pa	Pa	Pa	Pa		
Dha	Dha	Dha	Dha	Dha	Dha	
Ni	Ni	Ni	Ni	Ni	Ni	Ni

ALANKARAS BASED ON DESCENDING NOTE-PATTERNS (VARNA)

When these twelve varieties belonging to ascendant embellishment are performed in descending order they are known as Descendant embellishments. This is the third category of embellishments.

Here, the common feature shall be that all these patterns must be in their descending form with distinguishable individual characteristics of their own.

ALANKARAS BASED ON CIRCULATORY NOTE PATTERNS (VARNA)

The fourth variety of embellishments is based on Sanchari Varna (Circulatory tone pattern). These are twenty-five in number. As the name suggests these must not have any specific order in rendering. This is unlike ascending and descending embellishments where some order exists. These Alankaras involve a combination of movements of the other three note patterns (Varna). For example: Prastare means when a pair of tones is formed by alternate tones followed by a similar pair beginning with the note omitted e.g. Sa Ga Re Ma Ga Pa etc.

OTHER TYPES OF ALANKARAS

Besides these four categories, there are seven other varieties of embellishments referred to by Sarngdeva. These are Taramandra Prasanna, Mandratara Prasanna, Avartak, Sampradan, Vidhut, Uplolak, Ullasita.

For example — After performing an octave if you come to the initial note it is called Taramandra Prasanna e.g. Sa Re Ga Ma Pa Dha Ni Ṡa Sa. Whereas Mandratara Prasanna is when after performing the initial tone in Mandra, then jumping to the same tone in upper octave and returning to the initial tone e.g. Sa Ṡa Ni Dha Pa Ma Ga Re Sa.

These are the varieties described in the texts. It would not, however, be wrong to say that there are other varieties also depending upon the applications of notes. Though all these varieties described in the texts are still used in our Raga practice, their names have been forgotten.

These tone-embellishments play an important role in creating the particular flavour in a Raga and giving it a distinct musical expression. Application of these embellishments depends on the features of the Raga. e.g. Raga Gaud-Sarang is depicted by zigzag movements i.e. GR MG PM̍ DM̍ — P MG RG RM GP — R — S. Unless this pattern is used, the Raga will not possess the intended colour or flavour. Since every Raga has its own characteristic and if these embellishments are applied keeping in view the features of a Raga, this helps in creating a particular mood of the Raga.

GAMAKA AND OTHER ORNAMENTATIONS

In Indian music, correct expression of the musical tones occurring in a Raga has an importance of its own. This expression is often referred by scholars as 'Uchhar'.This term includes the correct production of voice (strong or weak), accent and also the various graces resulting in a desired colour of a note or phrase. Further, this term is applicable to all the embellishments and graces which help in giving a particular mood or flavour to the Raga. Therefore, it is very important to apply the notes in a particular manner to bring out the real essence of the Raga. These graces help in imparting the correct degree of pitch and expression which is required for the correct rendering of a Raga.

There are two very important factors regarding the usage of Svaras in Ragas. Firstly, a single note is neither played or sung. Only a cluster of Svaras is sung. Therefore, handing over of a note to another note has a very prominent place in Indian Classical Music. That is how continuity is maintained.

Secondly, detached or staccato notes are very rarely used. In fact they are used only in the fast passages or in very high speed Tanas or in musical forms like Tarana. Therefore, instruments like Harmonium and Piano are unfit for Indian music as these are unable to keep continuity between two notes.

In Indian Classical Music Ragas have a tremendous scope for an endless variety of note patterns and the methods of their presentation. This presentation of phrases holds an important place in Raga-system. As basically a Raga is brought out by these phrases, therefore, it is very essential to apply them in a proper way to enhance the mood of the Raga.

Embellishments are inseparable from even the simplest phrase. These are not mere incidental ornaments, rather they are an essential part of the melodic structure.

Gamakas are of great importance in Indian Classical Music. They are produced by the shake or quiver of notes. The word Gamaka is derived

from the Sanskrit root 'Gama' which means to move. Gamaka literally means that which carries or guides. Sarngdeva has defined Gamaka as:

स्वरस्य कम्पो गमकः श्रोतृचित्तसुखावहः । [28]

i.e. The graces that please the mind of the hearer is a Gamaka.

Parsadeva has given a more elaborate definition of Gamaka:

स्वश्रुतिस्थानसम्भूतां छायां श्रुत्यन्तराश्रयाम्
स्वरो यद् गमयेद् गीते गमकोऽसौनिरुपिताः ॥72॥ [29]

i.e. It is defined as the oscillation of a Svara beginning with its prescribed Shruti, which moves to secure the support of another Shruti of a neighbouring note in such a way that it passes like a shadow over it.

Gamaka is a comprehensive term meaning and including not only the quiver but also the manipulation of a note in any manner resulting in a musical effect which imparts pleasure to the listener. In other words, when the plain character of a note is altered so as to result in a musical effect it becomes Gamaka.

THE PROCESS OF GAMAKA

Gamaka involves the act of linking each note with those that follow and the ones which precede it so as to give the accuracy of expression desired in the phrase. There are three stages in which Gamaka takes place:

(i) firstly, its emerging from the preceding note,
(ii) secondly, its dwelling within its own Shruti range,
(iii) and thirdly, its phasing out into the following note.

In the first and the final stages the Svara acquires the shades of the Shrutis belonging to the range of the other Svara. The successful presentation of our music is said to occur when each note appears to merge into its predecessor, and the successor.

The artistic and polished rendering of our music appears when the notes of the melody are adorned with appropriate Gamakas. When the Shrutis of other notes cast their acoustical shades in a number of pleasing ways and when the

28. Sangeet Ratnakar, Vol. II, Sh. 87, Chap. III., PP. 169.
29. Sangeet Samayasar, Ch. II, PP. 38.

intra-note movement assumes many forms, there lies the achievement of the artiste.

Gamakas are a vital part of Indian music. They are the back-bone of Ragas. Ragas derived from the same scale as have identical Aroha and Avroha, are different from each other on account of their characteristic Gamakas. The same variety of Gamaka appears with different degrees of intensity, tempo and range in different Ragas.

VARIETIES OF GAMAKA

The varieties of Gamaka are innumerable. They have been classified in different ways by various scholars. Nanyadeva in his commentary on 'Natya—Shastra' and Parsadeva in his 'Sangeet Samayasara' have mentioned seven Gamakas. Narada in 'Sangeet Makarand' refers to nineteen Gamaka and Sarngdeva had described fifteen varieties. Temporal measure used in respect of melodic movement is Druta i.e. $\frac{1}{2}$ of a Matra.

Sarngdeva (15) and Parsadeva (7) have defined Gamakas as follows:

1. Tiripa: Sarngdeva defines Tiripa as the quickest throbbing of a note lasting $\frac{1}{4}$th of a Druta i.e. $\frac{1}{8}$th of Matra.[30] It sounds like a continuous rattle of a Damaru. Whereas Parsadeva defines it as a sound moving at a high speed like a whirl.[31] e.g. S R G R, R G M G.

2. Sphurita: Sphurita is little slower movement of a note in $\frac{1}{3}$ rd of a Druta i.e. $\frac{1}{6}$ th of a Matra.[32] Whereas Parsadeva has described it as the interval moving upwards at a speed of $\frac{1}{4}$ th of Matra.[33]

3. Kampita: It lasts for semiquaver i.e. $\frac{1}{4}$ th of Matra.[34] Parsadeva has described it as the shake of note at twice the speed of a quaver.[35]

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30. द्रुततुर्यांशवेगेन तिरिपः परिकीर्तितः
Sangeet Ratnakar, Vol. II, Chap. III, Sh. 90, P. 169.

31. श्रुतयो यत्र वेगेन भ्रमन्त्यावर्तरूपवत्।
तमाहुस्तिरिपु नाम्ना गमक गीतवेदिनः ॥
Sangeet Samayasar, Chap. II, Sh. 77. PP. 39.

32. वेगे द्रुततृती यांशसमिते स्फुरिते मतः
Sangeet Ratnakar, Vol. II, Chap. III, Sh. 90, PP. 169.

33. आरोहिक्रमतो यत्र स्फुरन्ति श्रुतयः क्रमात्।
अनुद्रुतार्ध वेगेन तमाहुः स्फुरति बुधाः ।
Sangeet Samayasar, Chap. II, Sh. 74, PP. 39.

34. द्रुतार्धमान वेगेन कम्पितं गमकं विदुः ।
Sangeet Ratnakar, Chap. III, Sh. 91, PP. 169.

35. स्वरकम्पो भवेद्यत्र द्रुतद्विगुणवेगतः
कम्पितो नाम गमकः स विज्ञेयो मनीषिभिः ।
Sangeet Samayasar, Chap. II, Sh. 76, PP. 39.

It involves the oscillation of a single note e.g. Rishabha of Raga Bhairav.

4. Leena: It is a shake in Druta Laya i.e. $\frac{1}{2}$ of a Matra.[36] When a note at the speed of a quaver softly melts into the neighbouring note it is called Leena.[37]

5. Andolita: Whatever be the speed of singing when the shake lasts for one Matra it is called Andolita.[38] A slowest shake and a broad oscillation of a note in Laghu tempo i.e. a Matra is called Andolita e.g. Gandhar of Raga Darbari.[39]

6. Vali: It is a kind of fast sliding attended with Vakra movements. Producing the shade (Chhaya) of two or three notes from the actual Svara-sthana by deflecting the string in a circular (Vakra) movement is called Vali.[40] It is meant for stringed instruments.

7. Tribhinna: The term itself suggests that it should be three-fold. Sarngdeva[41] and Parsadeva have defined it as follows: It is a compact ornament running at one stroke through three notes without any rest in the three registers. A grace that touches three distinct points and amalgamates the qualities of all the three, turning round the note in a single flow is called Tribhinna.[42] This technique is more appropriate for instrumental music yet, it can be used in vocal music with a wider range of voice.

8. Kurula: It is like Vali but tender and soft in expression.[43]

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36. लीनस्तु द्रुतवेगेनान्दोलितो लघुवेगतः ।
Sangeet Ratnakar, Chap. III, Sh. 91, PP. 169.
37. द्रुतमानेन मधुरः स्वरो यत्र विलीयते ।
स्वरान्तरक्रमेणैव स भवेल्लीन संज्ञक ॥
Sangeet Samayasar, Chap. II, Sh. 76, PP. 39.
38. लीनस्तु द्रुतवेगेनान्दोलितो लघुवेगतः ।
Sangeet Ratnakar, Chap. III, Sh. 91, PP. 169.
39. आन्दोलनं भवेद्यत्र स्वरस्य लघुमानतः ।
आन्दोलिताख्यं गमकं गीतज्ञास्तं प्रचक्षते ॥
Sangeet Samayasar, Chap. II, Sh. 79, PP. 39.
40. वलिर्विविधवक्रत्वयुक्त वेगवशाद्भवेत्
Sangeet Ratnakar, Chap. III, Sh. 92, PP. 169
41. त्रिभिन्नस्तु त्रिषु स्थानेष्वविश्रान्तघनस्वरः ।
Sangeet Ratnakar, Chap. III, Sh. 92, PP. 169.
42. स्थानत्रय संस्पर्शी तत्स्थानगुणैर्युतः
अविश्रान्त स्वरोपेतस्त्रिभिन्नगमकः स्मृतः ॥
Sangeet Samayasar, Chap. II, Sh. 80, PP. 39.
43. कुरुलो वलिरेव स्याद् ग्रथितः कण्ठकोमलः
Sangeet Ratnakar, Chap. III, Sh. 93, PP. 169.

9. Ahata: Sarngdeva[44] has defined it as — when a note touches its next tone and returns quickly to its place. Parsadeva[45] has also described it in a similar manner — by slightly touching a note in an ascending order and coming back e.g. P_M, G_R, D_P, etc. It used freely in both vocal and instrumental music.

10. Ullasita: When the notes follow one another in order bearing the touch of a higher tone this is called 'Ullasita'.[46] Sa ^{Ga}Re ^{Pa}Ga ^{Dha}Pa ^{Sa}Dha — Ṡa.

11. Plavita: When the shake of a note lasts of three Matras. i.e one Pluta.[47] In present system one can consider Meend as its parallel.

12. Humphita: It is pronouncing a note with deep aspirate descending into the chest.[48] It is a heavy production of voice pertaining to vocal music like a Humkara.

13. Mudrita: It is rendering a note while closing the mouth.[49] It is still in practice in actual performance and in preparatory training.

14. Namita: It is an ornament in which the notes come down to a lower tone as if bowing down.[50] e.g. ^{Dha}Ni — Pa.

15. Mishrita: As the word suggests it is a kind of Gamaka which results after blending different Gamakas.[51]

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44. स्वरमग्रिममाहत्य निवृत्तस्त्वाहतो यतः ।
Sangeet Ratnakar, Chap. III, Sh. 93, PP. 169.
45. स्वरः प्रवर्तते यत्र समाहत्याग्रगं स्वरम् ।
चारोहिक्रमतः सो यनाहतः परिकीर्तितः ॥
Sangeet Samayasar, Chap. II, Sh. 78, PP. 39.
46. उल्लासितः स तु प्रोक्तोयः स्वपनुत्तरोत्तरान् ।
Sangeet Ratnakar, Chap. III, Sh. 94, PP. 169.
47. क्रमाद्गच्छेत् प्लावितस्तु प्लुतमानेन कम्पनम्
Ibid.
48. हृदयंगमहुंकार गर्भितो हुंफितो भवेत्
Ibid., Sh. 95.
49. मुखमुद्रणसंभूतो मुद्रितो गमको मतः
Ibid., Sh. 94.
50. स्वराणां नमनादुक्तो नामितो ध्वनिवेदिभिः
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51. एतेषां मिश्रणान्मिश्रस्तस्य स्युर्भूरयो भिदाः ।
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OTHER ORNAMENTATIONS

Some other Ornamentations also have an important role to play in the delineation of a Raga. Other varieties of ornamentations are Meend, Kana, Khatka, Murki etc.

MEEND

Meend forms an integral part of Indian Classical Music. Though the term is generally attributed to instrumental music, but it is also used in vocal style. Meend is taken in slowest possible manner by deflecting the string. It is a gradual transition from one tone to another. It is of two types: (I) Anuloma i.e. ascending. It is also known as Seedhee Meend. (II) Viloma i.e. Descending. It is also known as Ulti.

KANA, MURKI AND KHATKA

Kana or Sparsa is by far the most subtle of all ornamentations. It is a momentary touch of a higher or lower tone. Without them the Raga is lost, but it is hard to note all of them. These are naturally learnt by the students in the process of learning. Khatka is a more prominent and livelier movement of notes. Murki refers to quick circulatory movement of notes and is usually applicable in Tappa and Thumri style of singing.

In short, Indian Classical Music will be lifeless without these ornamentations. From the above it is evident that Parsadeva has defined Gamaka based on melodic structure, whereas Sarngdeva has the temporal element as the basis. All these are in practice today though most people are not aware of the names of the terms which define these movements. Further, the names of certain terms have also changed. Earlier Gamaka meant all kinds of embellishments whereas today it is mostly understood as a heavy shake of a note i.e. Gamaka Ki Tana used for heavy oscillation of notes.

In the opinion of Dr. A.K. Sen — embellishments depict the Ragas but all kind of embellishments are not applicable to all Ragas. On the one hand the distinct character of a Raga is brought out by the embellishments whereas, on the other, undesired embellishments (for the Raga in question) can destroy the mood of the Raga. Illustration depicting the effect of embellishments is given in the cassette in the voice of Thakur Jai Dev Singh.

KAKU

This is a concept which is primarily a factor for intonational variations and modulations. The intonational variations and modulations play a most vital and important role in conveying an infinite variety of shades of feelings and emotions in music. In fact, the appeal of music lies in its aesthetic appeal and emotional experience. Devoid of these music becomes simply noise. Thus Expression is very important in music.

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Since Music is an art based purely on tonal form which is independent of the verbal aspect, therefore, the theme has to be purely acoustic and this is depicted by sound. Expert integration of musical phrases result in impressive music which has a vast range of tonal colours and variety of shades of feelings and emotions. Thus music is also considered the universal language.

One significant word for emotional expression is Kaku. It occurs in both dramatic and musical literature.

Bharata, in the 17th Chapter of his treatise Natya Shastra has dealt in great detail with Kaku. Sarngdeva has treated Kaku in Chaya Sthaya under ten distinct varieties of Sthaya in the Prakiranaka Adhyaya. Chaya besides meaning shadow is also used in the sense of complexion, shade or blending of colour etc. In music, this conveys the finer and subtle shades of musical notes which is what make a Raga a living experience.

Kaku is derived from the root Kak (कक्) which means flexibility of voice or warmth of emotion. The generic definition of Kaku is काकुध्वनेर्विकार :[52] meaning variation or modulation of sound in the intonation. In Amarakosha[53] it is defined as:

काकुः स्त्रियां विकारो यः शोकभत्यादिभिर्ध्वनेः

The meaning of this definition is that the word Kaku is feminine in gender and it stands for modulation in voice under the influence of sorrow, fear and other emotions.

Thus, wherever there is change or modulation of voice indicative of some signification other than what is apparent on the surface, we have Kaku. Even among the animals who do not use words, the sound changes under the stress of emotions. Sound has a peculiar property of being susceptible to slight changes in modulation. Immediate response to pleasurable and painful situations is an instinctive activity not only of the human mind but that of the whole sentient world.

KAKU DESCRIBED BY BHARATA

The word Kaku is common to both dramaturgical and musical literature. Bharata in connection with Pathya or dramatic dialogues outlines six

52. Kalliṇath's Commentary on Sangeet Ratnakar, Chap. III, PP. 175.
53. Amarakosha — edited by Pandit Hargovinda 'Sastri', Chowkhamba Sanskrit Series, Varanasi, 1970, Sh. 12, PP. 87.

salient features which contribute to emotional expression. He mentions the following six Alankaras in this context:

> उच्चो दीप्तश्च मन्द्रश्च नीचो द्रुतविलम्बितौ
> पाठ्यस्चैते ह्यलङ्कारा लक्षणं च विबोधता ॥[54]

1. Ucca (high)
2. Dipta (excited)
3. Mandra (grave)
4. Nica (low)
5. Druta (fast)
6. Vilambita (slow)

Ucca and Dipta refers to high and higher tones and Mandra and Nica refers to low and lower tones. He says Ucca is used to express surprise etc. Dipta expresses anger, pride etc. Mandra is used to express doubt, anxiety, helplessness; Nica expresses the condition of illness, fatigue, fear, etc.

These can also be applicable to musical tones. Ucca and Dipta refer to high and higher intensity of tone and Mandra and Nica refer to low and lower intensity of tone; Druta and Vilambita refer to fast and slow tempo.

SIX LIMBS OF KAKU

Bharata also mentions six limbs of Kaku[55] which are helpful in giving expression to various emotions.

1. Viccheda: Viccheda is the pause given after words or phrases in accordance with the sense of the sentence. Sometimes a pause is more expressive than mere words. Similarly, in music, a pause at a proper place in a group of notes can convey the intended meaning of a phrase.

2. Anubandha: Anubandha means continuity. In terms of music this would mean continuous enunciation of notes which go naturally together in the framework of a Raga e.g. in Raga Bhupali Sa Re Ga Pa Dha may be enunciated separately but phrases like Sa Ḍha Sa Ra ^{Ga}PaGȧ or Ga Pa Dha Pa Ga Re Sa Ḍha Sa cannot be enunciated separately as this will not convey the emotional effect of a Raga.

3. Arpana: Broadly speaking, the term Arpana means the art of presentation. Bharata defines it as follows:

54. Natya-Shastra, Chap. 17, Sh. 113, PP. 1413.
55. *Ibid.*, Sh. 30, PP. 1420.

Since Music is an art based purely on tonal form which is independent of the verbal aspect, therefore, the theme has to be purely acoustic and this is depicted by sound. Expert integration of musical phrases result in impressive music which has a vast range of tonal colours and variety of shades of feelings and emotions. Thus music is also considered the universal language.

One significant word for emotional expression is Kaku. It occurs in both dramatic and musical literature.

Bharata, in the 17th Chapter of his treatise Natya Shastra has dealt in great detail with Kaku. Sarngdeva has treated Kaku in Chaya Sthaya under ten distinct varieties of Sthaya in the Prakiranaka Adhyaya. Chaya besides meaning shadow is also used in the sense of complexion, shade or blending of colour etc. In music, this conveys the finer and subtle shades of musical notes which is what make a Raga a living experience.

Kaku is derived from the root Kak (कक्) which means flexibility of voice or warmth of emotion. The generic definition of Kaku is काकुध्वनेर्विकार :[52] meaning variation or modulation of sound in the intonation. In Amarakosha[53] it is defined as:

काकुः स्त्रियां विकारो यः शोकभत्यादिर्भिध्वनेः

The meaning of this definition is that the word Kaku is feminine in gender and it stands for modulation in voice under the influence of sorrow, fear and other emotions.

Thus, wherever there is change or modulation of voice indicative of some signification other than what is apparent on the surface, we have Kaku. Even among the animals who do not use words, the sound changes under the stress of emotions. Sound has a peculiar property of being susceptible to slight changes in modulation. Immediate response to pleasurable and painful situations is an instinctive activity not only of the human mind but that of the whole sentient world.

KAKU DESCRIBED BY BHARATA

The word Kaku is common to both dramaturgical and musical literature. Bharata in connection with Pathya or dramatic dialogues outlines six

52. Kallinath's Commentary on Sangeet Ratnakar, Chap. III, PP. 175.
53. Amarakosha — edited by Pandit Hargovinda 'Sastri', Chowkhamba Sanskrit Series, Varanasi, 1970, Sh. 12, PP. 87.

salient features which contribute to emotional expression. He mentions the following six Alankaras in this context:

उच्चो दीप्तश्च मन्द्रश्च नीचो द्रुतविलम्बितौ
पाठ्यस्चैते ह्यलङ्कारा लक्षणं च विबोधता ॥[54]

1. Ucca (high)
2. Dipta (excited)
3. Mandra (grave)
4. Nica (low)
5. Druta (fast)
6. Vilambita (slow)

Ucca and Dipta refers to high and higher tones and Mandra and Nica refers to low and lower tones. He says Ucca is used to express surprise etc. Dipta expresses anger, pride etc. Mandra is used to express doubt, anxiety, helplessness; Nica expresses the condition of illness, fatigue, fear, etc.

These can also be applicable to musical tones. Ucca and Dipta refer to high and higher intensity of tone and Mandra and Nica refer to low and lower intensity of tone; Druta and Vilambita refer to fast and slow tempo.

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अर्पणे नाम लीलायमानमधुरवल्गुना स्वरेण पूरयतेव
रंग यत्पद्यते तदर्पणम् ॥ [56]

i.e. Arpana means reciting something by filling the auditorium with unconstrained, sweet and graceful modulation of voice that it may go on ringing in the ears of the listener for some time.

4. Visarga: While describing Visarga Bharata says:
विसर्गो नाम वावीयन्यास Literally this means — "Visarga is to be understood as the finishing of a sentence. Bharata has probably meant it in the sense that the words should be emphasized properly so that whole of the sentence can effectively convey the desired meaning at the end. In music it would mean that singing or playing of notes in such modulation and stress of strokes that the essence of the Raga is brought out clearly at the end.

5. Dipanam: Dipanam means gradual rising of notes to a crescendo. This has a peculiar power of stirring feelings.

6. Prasamanam: This means the gradual fall of notes in diminuendo. This gradual fall of volume has a peculiar power of calming down aroused feelings or sentiments.

VARIETIES OF KAKU

Sarngdeva has described Kaku as one of the varieties of Sthaya in context of music. The word Chhaya has been used as synonym for Kaku. It is related to Svara, Raga, Anya-Raga, Desh, Kshetra, Yantra respectively.[57]

Svara Kaku: Sarngdeva has defined it as follows:

श्रुतिन्यूनाधिकत्वेव या स्वरान्तरसश्रंया ॥
स्वरान्तरस्य रागे स्यात् स्वरकाकुरसौ भता ।[58]

i.e. When by the adding up or shedding of Shrutis a note enters the threshold of another note and thus acquires its complexion by proximity.

Thus Svara Kaku indicates the particular tonal shades which a note

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56. Natya-Shastra, Chap. 17, Sh. 31, PP. 1420.
57. छाया काकुः षट्प्रकारा स्वररागान्यरागजा ॥
स्याद्देशक्षेत्रयन्त्राणां . . . . .
Sangeet Ratnakar, Vol. II, Chap. III, Sh. 120, PP. 174.
58. *Ibid.*, Sh. 121, 122, PP. 174, 175.

acquires in different Ragas and phrases. This way a note acquires its special characteristics which illuminate and bring out the essence which is required by a particular set of notes (phrase) in a particular Raga. This makes it a fundamental factor which leads to innumerable possibilities for a vast range of delicate shades and grades in the intonation and blending of notes in such a manner so that it forms the phrases which express Raga-Bhavas. Ragas with similar melodic configuration are portrayed differently on the basis of enunciation of notes which is made possible by the device of Svara-Kaku. For example, in the Raga Todi, the Komal Gandhar (Ga) is leaning towards Komal Rishabha (Re) and thus acquires a subdued tonal shade which is distinct from the Komal Gandhar (Ga) of Raga Multani. Multani's Gandhar is higher in degree because it is pronounced with a touch of Teevra Madhyama (Ma). Therefore, Multani's Gandhar sounds more lively and bright due to its being placed at a comparatively higher Shruti.

Svara-Kaku is thus of immense value in bringing out the distinct impression of a particular note in a Raga. It projects the individual quality of each note and its relational character or what it gains from its accurate placing in a melodic phrase.

RAGA KAKU

Raga Kaku which is the second variety refers to the phrases and idioms already enriched with Svara-Kaku and arranged in such a manner that it establishes the Raga's own unique personality.[59] In the composition of phrases which constitute Raga-Kaku, the application and movement of notes plays an important role. In our current vocabulary of practical tradition in Indian music, the significance of Svara-Kaku in the formation of Raga Kaku is presented by terms such as Svara-Sthana, Uchhara etc. It is this Ucchara of a Svara which gives life to the concept of Raga and also helps in distinguishing allied Ragas having similar scale or similarity in parts.

For example — in Raga Todi, along with proper enunciation of Komal Gandhar, accurate interweaving with the other notes is also essential. To illustrate — in spite of subdued tonal shade of Gandhar, the phrase Ṇi Sa Re Ga does not usually convey the theme of the Raga, because it entirely depends on how you apply the notes. Thus it falls short of the requisite Raga Kaku. Whereas Dha Ṇi Sa Re Ga, Re Ga Re Sa or Re Ga Ma Dha Ma Ga Re Ga Ma Re Ga Re Sa Svara Samuha (Phrase) would appropriately bring out Raga Kaku of Todi.

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59. या रागस्य निजच्छाया राग काकुं तु तां विदुः ॥ 122 ॥
Sangeet Ratnakar, Vol. II, Chap. III, PP. 176.

Thus we see that in Raga Kaku, svaras are filled with Svara Kaku and interwoven in such a manner that it brings out the character of a Raga in such a way that it is easily recognisable.

ANYA RAGA KAKU

While elaborating a Raga when it bears the shadow of another Raga it is called Anya-Raga-Kaku.[60] For example: During elaborations of Raga Basant, the Chaya of Raga Puriyadhanashree or Raga Lalit. The notes used in these Ragas arc common while elaborating one reaches at a point where shadows of other Ragas also pass by.

Therefore, while performing any Raga one can deliberately go to the domain of another Raga provided one knows how to come back to the basic Raga. A dexterous musician can project this act with complete success.

These three varieties (Svara, Raga and Anya-Raga) already discussed above pertain to practical delineation. Now the remaining three i.e. Yantra Kaku, Desh Kaku, Kshetra Kaku are related to the tonal colour depending on cultural background and pronunciation and speech habits of a performer.

Sarngdeva has defined Desh Kaku as:

सा देश काकुर्या रागे भवेद्देशस्वभावतः ।[61]

It refers to the regional qualities effecting on the tonal quality of musical utterance. This may be either (I) regional varieties or versions of Ragas e.g. Bhatiyali Dhun etc. It should not, however, be confused with the Ragas bearing regional name e.g. Bengal Bhairav etc. (II) Noticeable regional peculiarities in the intonation with any alteration in the structure of a Raga i.e. Accent of particular language and typical manner of vocal utterance.

KSHETRA KAKU

The next variety of Kshetra-Kaku has been defined as:

शरीरं क्षेत्रमित्युक्तं प्रतिक्षेत्रं निसर्गतः ॥
रागे नानाविधा काकुः क्षेत्रकाकुरिति स्मृता ।[62]

Here Kshetra means the human body. It refers to the individuality of voice. Every person's voice is unique. This uniqueness of voice affects rendering of a Raga and gives Raga a unique tonal flavour. For example, the voice of Late

60. Sangeet Ratnakar, Chap. III, Sh. 123 PP. 176.
61. *Ibid.*
62. *Ibid.*, Sh. 124, PP. 176.

Ustad Abdul Karim Khan brought out Ragas, like Bhairavi, Bhageshree, Kedar, Jhijhoti, Jogia in their purest form and appeal. Whereas in case of Late Ustad Faiyaz Khan Ragas like Darbari Kanhara, Lalit, Malkauns have been highly suited to his voice production and modulation.

YANTRA KAKU

The last is the Yantra-Kaku which has been described as:

वीणावंशादियन्त्रोत्था यन्त्रकाकुः सतां मता ।[63]

i.e. The typical tonal quality of the sound produced by different instruments like Veena, flute etc. Not only this but it may also refer to the difference in the tonal quality of two instruments of the same class e.g. difference in tonal quality of two Sitars or two Violins and so on.

Every instrument's tonal quality depends upon its size and material and thus further affects the tonal quality of a Raga produced by these instruments e.g. Raga like Darbari which demands for Andolan and Bhupali which calls for long drawn out Meends can not be established on instruments like Santoor.

It will thus be clear that, Kaku plays an effective part in bringing out the expression and moods of Ragas in music. It is a matter of great concern that many musicians are overlooking the proper use of Kaku these days. In the opinion of Thakur Jaidev Singh, the famous musicologist, it is necessary to realise the importance of Kaku for making the performance rich, beautiful and appealing (Illustration is given in the Cassette).

STHAYA

Sthaya means a melodic phrase. Sthaya has been derived from the Sanskrit root 'Stha' which means 'to establish', 'to stay' or 'to stabilize'.

Sarngdeva has defined Sthaya as — रागस्यावयः स्थाय [64]

i.e. A component or part of a Raga which establishes its identity. Here ' अवयव ' means 'limb', that is, a functional component of the Raga. Therefore, Sthaya is a special phrase which contains the essential components of a particular Raga. It is because of the Sthayas that a Raga can be recognized even if it appears in different variations or in different rhythms or with different styles of expression or rendered by different artistes. Thus Sthayas are the essence of

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63. Sangeet Ratnakar, Vol II, Chap. III, Sh. 124, PP. 176.
64. *Ibid.*, PP. 171.

Ragas which despite the variation in rhythm, expression and presentation identify the Raga. Thus Ragas can be identified by their characteristic Sthayas even if they (Ragas) have been heavily adorned by various ornamentations just like a human being can be recognized by his features whether he appears in different dresses or ornaments or poses or while in motion.

Sthaya is complete in itself, vast in its scope and appealing because it calls for the proper integration of the four-fold movements (Varnas), the melodic patterns (Alankars), the tonal graces (Gamakas), enunciation of notes, Tana and Kaku etc. Thus Sthaya has a dual purpose. In the first place, it establishes the identifiable personality of the Raga, and secondly it is appealing and adds expression and life to music with the help of graces, embellishments and ornamentations.

During the rendering of the Raga, the creative imagination, musical delight and aesthetic appeal are based on two aspects:

(1) Actual material content i.e. Svaras and their arrangement (स्वरसंनिवेश)

(2) Aesthetic effect i.e. the ability to create aesthetic pleasure to please the mind (रंजकत्व)

Sthaya includes both these aspects of Raga i.e. the structural delineation and ethos. Sthayas therefore, emerge as the properly formed melodic phrase having innumerable facets and offering an extensive variety of expressions. In the opinion of Thakur Jaidev Singh — Sthayas are foremost and most important in the creation of different moods and expressions in a Raga.

VARIETIES OF STHAYA

Sarngdeva has defined ninety-six varieties of Sthayas under Prasidha, Aprasidha and Mishra categories. The first ten Sthayas are very famous and Dr. Prem Lata Sharma has mentioned them as Distinct Sthayas. Parsadeva has given ninety-two varieties whereas Maharana Kumbha has mentioned sixty-six varieties in Sangeetraj.

Dr. Prem Lata Sharma has classified the ninety-six varieties of Sthayas given by Sarngdeva as follows:[65]

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65. Prem Lata Sharma, The concept of Sthaya in Indian Sangeet Shashtra, Indian Music Journal, Delhi Sangeet Samaj, Delhi, April-May, 1965, PP. 32.

(1) *From the viewpoint of the order or sequence of notes:*

Here the Sthayas have been chosen according to the ascending and descending movement of notes. Seven varieties are classified in this category. For instance, Ullasita means quick ascending movement of notes e.g. D͟ha Ṇi Sa R͟e G͟a - R͟e Sa in Raga Todi.

(2) *From the viewpoint of images they appear to conjure:*

Here the Sthayas are classified according to the mental image they seem to be creating. For instance — Tarangita means the effect of a wave like movement of the notes,[66] e.g. Ṇi Re Re Ga Ga Ma̍ Ma̍ Dha Dha Ni Ni Ṡa in Raga Yaman. Whereas Pratigrahyollasa resembles the tossing of a ball which is promptly caught again[67] e.g. Sa Ma Ma G͟a, G͟a D͟ha D͟ha Ma, Ma N͟i N͟i D͟ha, in Raga Malkauns.

(3) *From the viewpoint of volume:*

Here the criteria employed is the intensity of tone. Under this category Sthayas are classified according to softness, tenderness and intensity of sound. For instance, Aakraman[68] means attacking the Svaras with extra energy where as Nirjvnanvita[69] means gradual softening of straight notes in terms of intensity.

(4) *From the viewpoint of time:*

Here the Sthayas are classified according to the time spent on the note, i.e. its length or brevity. For example, Dirgha Kampita.

CONCLUSION

Thus it may be deduced that each of these components are an integral part of formation of an expression of a Raga in Indian Classical Music without which, it cannot sustain its technical, melodic and aesthetic expression. In order to establish this view-point it was imperative to include Nada, Shruti, Svara, Tana, Gamak, Alankar, Kaku, Ṣthaya etc. as it is extremely difficult to talk about

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66. यत्र गङ्गातरङ्गन्ति स्वराः स स्यात्तरङ्गित
Sangeet Ratnakar, Vol. II, Chap. III, Sh. 153, PP. 182.

67. आरोहिण्युत्प्लविष्टाः स्यादन्यार्थाः स्युः परे प्रयः
प्रतिग्राह्योल्लासितः स्यादसौ यः प्रतिगृह्यते ॥
Ibid. Sh. 157, PP. 183.

68. भृशं प्राणप्रतिग्राह्या चे स्युराक्रमणस्य ते
Ibid., Vol. II, Chap. III, Sh. 164, PP. 184.

69. सरलः कोमलो रक्तः क्रमान्नीतोऽतिसूक्ष्मताम् ।
स्वरः स्थाटोपु तै स्थायाः प्रोक्ता निर्जवनान्विताः ॥
Ibid., Sh. 146, PP. 181.

the enunciation of notes individually taking up only one of the above mentioned factors. It is an endeavour to present the various factors together in one chapter and prove that it is not possible to establish the theory in the absence of one of the factors mentioned herein.

Finally it will be interesting to note that the relevançe of Sthaya in the present context of Indian Classical Music although neglected, cannot be overlooked in order to prove that Sthayas is the basis of Ragas expression in relation to the application of a particular Svara of a particular Raga.

3

Raga: The Soul of Indian Classical Music

Raga is the soul of Indian Classical Music, the word which expresses all that is worth knowing about Indian Classical Music.

Raga is basically a melodic idea. A Raga must not be confused with a song. A single Raga can be the basis of composition of any number of different songs without destroying its individuality or characteristic flavour. There is an ample scope for inclusion of aesthetic appeal within any given Raga. This is achieved by the elaboration of a Raga and the procedure is called improvisation. During improvisation the same phrase is performed with different combinations of notes and embellishments. This is not to say that a performer can combine the notes and present them along with embellishments in whatever way he feels like. There are some conventions forming the framework of a Raga which an artiste has to follow and he has to use his imagination within the framework which is governed by certain rules and regulations. Now what are these rules forming a Raga?

FORMATION OF A RAGA

Technically a Raga is a musical entity in which the number and the order of notes, their relative duration and the intonation is defined. The notes form a scale which may be different in ascending and descending forms and the order in which these notes are used is fixed. Every note has a limited duration depending upon the phrase in which it has been used. These phrases constitute the 'Chalan' which contains the fundamental musical atmosphere of the Raga.

Thus there are certain conventions regarding the formation of a Raga which are:

JATIS

A Raga consists of a fixed, unchangeable number of notes which are presented in the form of ascending and descending orders. The minimum number of notes which a Raga may have is five and the maximum seven, though

Shuddha or Vikrit varieties of notes may be used differently in the ascending and descending orders. Pentatonic scales are called Odava; hexatonic, Shadava; and heptatonic, Sampurana. By the combination of these three, nine types are found which are:

Ascending Scale	*Descending Scale*		
5 notes	5 notes	Odava -	Odava
5 "	6 "	"	Shadava
5 "	7 "	"	Sampurana
6 "	5 "	Shadava	Odava
6 "	6 "	"	Shadava
6 "	7 "	"	Sampurana
7 "	5 "	Sampurana	Odava
7 "	6 "	"	Shadava
7 "	7 "	"	Sampurana

Thus we get nine Jatis of Ragas which indicate the number of notes used in ascending and descending orders. According to Pandit Ravi Shankar there is less scope of Kan, Krintana and (ऋणात्मकता) in Odava raga-s and they are more appropriate for majestic and serious moods e.g. Bhupali, Malkauns, Dhani, Durga and so on.

In several Ragas it is virtually impossible to demonstrate the tone material in the form of scale, because the movement of Raga (Chalan) is Vakra. For instance, in Raga Miyan Ki Malhar — a direct ascent Sa Re Ga Ma is not permissible and would destroy the character of the Raga whereas Sa ^{Ma}Re Pa Ma Pa Ni̲ Dha Ni Ṡa would clearly bring out the picture of this Raga.

There are definite rules governing melodic ascent and descent. For example, the scale of Raga Yaman is:

Sa Re Ga M̍a Pa Dha Ni

But ascending phrases are always as:

Ṇi Re Ga M̍a Dha Ni

Thus the performer is bound by such rules and he can improvise only within a strictly delineated framework.

NATURE AND USAGE OF NOTES

Further, the nature of a note in a Raga has to be definite: natural, flat (Komal) or sharp (Teevra). It is in generally observed that in a Raga where two

forms of a note (Shuddha and Vikrit) are used, the higher tone is used in ascending whereas the lower tone is used in descending. For example, in Raga Khamaj Shuddha Nishada is used in ascent and Komal in descent.

THE SCALE SYSTEM

The nature of notes indicates the scale of the Raga. A scale is a particular way of ordering intervals. Scholars have time to time devoted much attention to the structure and systematics of scales, providing basis for classification of ragas. In the ancient times Grama-Murchchana-Jati system was in practice and then came the Raga-Ragini system.

During the early 20th century the eminent scholar V.N. Bhatkhande propagated the scale system. His classification of Ragas was based on a simple scheme of ten scales which are called 'Thata'. Though very popular, this classification was strongly criticized because either certain Ragas like Lalit do not fit into any Thata or some other Ragas have been classified under Thata which have no relevance e.g. Raga Bilaskhani Todi which directly relates to Todi has been classified under Bhairavi Thata. In spite of this, the system is very popular as it is based on a simple scheme of ten scales.

STRENGTH OF NOTES

Every Raga possesses notes of greater or lesser significance which further determine the character of a Raga, because in Indian Classical Music we can have more than one Raga from the same scale, each of which can be distinguished from each other on the basis of 'strong' (appearing frequently) and 'weak' (appearing infrequently) notes.

INTENSITY OF NOTES

The most important note in a Raga is called Vadi. It is the melodic centre and the entire Raga is so oriented that all movements tend to gravitate towards this note. Further the importance of this note can be intensified on certain occasions by a special complex beat on Tabla or Mridangam. This beat is called 'Sam'. 'Sam' is usually performed in a particular manner whereby both drums of a Tabla pair or both drumheads of the Mridangam are beaten in a manner which differs noticeably from the other beats. Vadi note is usually placed on 'Sam' and the melody either starts or ends at Vadi or the tonic (Sa).

At an interval of five or four from the Vadi appears the Samvadi; a slightly less important note than Vadi but more important than all other notes being used in a Raga. On the basis of Vadi and Samvadi there can be different Ragas from the same scale. For example — both Raga Bhupali and Raga Deshkar have the same scale. Vadi Svara of Bhupali is Ga and Samvadi is Dha whereas in Raga Deshkar Dha is Vadi and Ga is Samvadi.

Besides Vadi and Samvadi all other notes of the scale are called anuvadi. For example in Raga Bhupali besides Ga and Dha other Svaras used are anuvadi. The Vivadi Svara is one which usually does not appear in the scale of a particular Raga. When it does, however, it imports to the Raga its characteristic 'flavour'. For instance, Komal Gandhara and Komal Nishada in Raga Bhairav do not belong to its scale but appear as a slight ornament which if omitted would deprive Bhairav of its characteristic feature in application of R̲e̲ and D̲h̲a.

OMISSION OF NOTES AND TONAL BASE

Sa, the tonic, is never omitted in a Raga because all other notes are related to the tonic. They are perceived in relation to the tonic and not as individual notes. Both Madhyama or Panchama cannot be omitted in a Raga because Raga is essentially based on Shadja-Panchama (cycle of fifth) and Shadja-Madhayama (cycle of fourth) Bhava. This also divides the scale into two equal tetrachords, lower tetrachord known as Poorvanga and the upper tetrachord known as Uttaranga.

Shri Hafeez Ahmed Khan quoting some scholars says that the Uttarang Pradhan Ragas usually have an associated feeling of happiness. However, there are exceptions; for instance Rag Sohini and Rag Basant are Uttarang Pradhan Ragas and Basant refers to Basant Ritu (spring season). But both these Ragas do not depict happiness and have a rather melancholic or sad mood (demonstration is given in the cassette, please refer Appendix II).

The continuous flow of Tanpura supplies the drone. This provides a rich tonal background against which the musician places the notes of the Raga being played or sung. It also provides the proper base for accurate intonation of tones. As absolute pitches are not used in Indian Music therefore, intonation of any Svara is understood in the totality of a phrase, in relation to the tonic. For example, we say that Komal Nishada in Raga Miyan Ki Malhar is lower in pitch. It has to be understood in the total phrase Ṃa P̣a N̲i Ḍha N̲i Ḍha Ṇi Sa. The N̲i never appears independently, certainly not as fixed pitch ratio. One does not try to grasp the pitch of N̲i but tries to understand how the whole passage should sound. Thus the set of notes is perceived in relation to each other so that it becomes a meaningful whole.

The tonic also acts as a rest note. That is, it is the note from and on which any melody starts and concludes. It represents a state of rest, any departure from which causes unrest. The unrest is resolved by finally returning to the tonic. For instance, in Raga Puriya Dhanashree — Ga M̍a Pa D̲h̲a M̍a Pa M̍a Ga, M̍a R̲e̲ Ga. Though this phrase no doubt belongs to Raga Puriya Dhanashree but there is a state of unrest unless we add to it:

Ga Ma Dha Ma Ga, Ga Re, Re Sa

Thus in every Raga, whatever phrase may be sung ultimately there is a tendency to revert to 'Sa' the tonic which gives a feeling of completion.

THE USE OF TANAS

In every Raga there is Shuruat Ki Tana — with which Sa is established. For instance, in Raga Todi, Sa is established Dha Ma Ni Dha Sa or in Raga Yaman — Ni Dha Sa Ni Re Dha, Dha Sa, Sa. Next comes Pahali Tana or Initial phrase which gives the indication of a particular Raga and further the 'Mukhya Tana' which displays the gist of a Raga. This is also known as 'Pakad' means to hold or grasp. It is the core phrase of the Raga by which one can immediately grasp as to what Raga is being performed. For instance in Raga Darbari Kanhara Ni Dha Sa Ni Sa Ni Sa is the Shuruat Ki Tana for establishing Sa. Ni Da Sa Ni Re, Sa is the Pahali Tana or initial phrase of the Raga and the gist of the Raga is contained in the Mukhya Tana — Ni Dha Sa Ni Sa Re Ma Ga Ma Ga Ma Re, Sa. Example is recorded in cassette on Been by Ustad Asad Ali Khan.

In every Raga there is a particular way of reaching Tar Sa and thus Raga has Antare Ki Tana. Although the scale of every Raga is defined yet there are different ways of approaching Tar Sa. For example, Raga Miyan Ki Malhar and Raga Bahar have the same scale whereas their Antare Ki Tana is different. In Miyan Ki Malhar Ma Pa Ni Dha Ni Ni Sa and in Raga Bahar Ga Ma Ni Dha Ni Sa — this way we go to Tar Sa.

CHARACTERISTIC PHRASES

Besides these Tanas there are certain characteristic phrases which are used to impart the distinctive character to the Raga. These characteristic phrases called 'Chalan' bring out the picture or 'Sakal' of a Raga. In fact Chalan tells us which phrases and combinations of notes are permissible in a Raga so as to bring out its character. Pandit Nikhil Bannerjee strongly felt that 'Chalan' of a Raga is of fundamental importance in depicting the character of a Raga. For instance, Chalan of Raga Yaman is:

NR GM PM RG RS
NR GM ND PM RG RS
PM GR, ND PM, GR GM PD PM RG RS
MG RG MN DP MG RG RS

Whereas the Chalan of Raga Bhairav is:

ṆS . GM $^{\underline{N}}$D̲P GM $^{\underline{G}}$R̲S
ṆS GM PM, GM $^{\underline{N}}$D̲N ṠN $^{\underline{N}}$D̲P GM $^{\underline{G}}$R̲S
PM GM R̲S ṆS GMP, GM $^{\underline{N}}$D̲N ṠN D̲P MG $^{\underline{G}}$R̲S.*

Thus it is clear that every Raga has certain fixed characteristic phrases which exhibit the nature of Raga.

PAUSES

In every Raga the degree of importance of notes varies. There are some notes on which a melodic section or phrase can rest. A wrong pause may not only change the mood of the Raga but may introduce another Raga causing technical confusion. The note on which one can rest is called 'Nyasa'. For example in Marva, the pause is on R̲e and Dha whereas in Puriya it is not Ga and Ni. Whenever we pause on a particular note we tend to increase time span so as to give more importance to a note. Thus R̲e and Dha are important in Marva whereas Ga and Ni in Puriya. Certain phrases for instance, may support this concept:

MARVA

ṆR̲ GM̍ D, M̍D M̍G R̲, ṆR̲ ṆḌ, S
R̲D M̍D, DM̍ GR̲, GM̍ D, DM̍ GR̲, ṆḌ S

PURIYA

SṆ ḌṆ Ṇ, ṆṂ̍, Ṃ̍Ṇ ḌṆ, ṆR̲ G, GM̍ G, GR̲ SṆ, ṆG $^{\underline{R}}$S.

Now in the above example if we tend to pause at Ni or Ga in Marva, it would not only spoil its character but may also introduce Puriya. Thus pausing at a proper note and for a proper duration is very important in maintaining the character of a Raga.

LINKING OF NOTES

A Raga is manifested through certain phrases that are linked to each other and the notes have proper relative duration. But this does not mean that the duration and the order of notes is fixed in every Raga and that no alterations are allowed. Rather the fixing is only in context of the phraseology of the Raga.

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* In this Raga R̲e and D̲ha are used with the help of the corresponding notes e.g. $^{\underline{G}}$R̲ and $^{\underline{N}}$D̲. Although G̲ and N̲ are not used in the scale of Raga Bhairav.

Linking, duration, recurrence and order of notes depends upon the preceding and following phrases. Further, the relation of a note is established with its following and preceding notes. For example, in a passage like Ṇ R̲ Ṇ Ḍ if Re̲ is only briefly touched and Ṇ pronounced for a longer period the features of Puriya are displayed whereas in the same phrase if Re̲ and Dha are prolonged it becomes Marva.

The subtle inner quality of a Raga certainly lies in the duration of each note in the context of the phraseology of the Raga. If a note is briefly touched it remains a bit lower than when a long halt is made on it. Halting on a note will naturally raise the Pitch of a tone.

The perfect example of this is the application of R̲e in Puriya and Marva. Since there is always a pause on R̲e in Marva this naturally raises its Pitch whereas in Puriya R̲e is slightly touched and is thus lower in Pitch and nearer to Sa.

Another example is of R̲e applied in Multani and Todi. In Multani R̲e is slightly touched and tends towards Sa whereas in Todi R̲e inclines towards G̲a̲ and is higher in pitch. Further G̲a̲ in Todi is lower in pitch because it is enunciated with the help of R̲e whereas Multani's G̲a̲ is taken from Ma thus it rises in pitch.

ELABORATION AND OTHER FEATURES

During elaboration different patterns have to be introduced. Elaborations constitute a search for original ways of giving a logical explanation of various aspects of core phrases. On the other hand, elaborations are an effort to stretch the Raga's potential to the limit.

Occasionally peripheral phrases step into the domain of another Raga. Though officially, not permitted, it is quite possible to sing a phrase that is as much Bahara as it is Miyan Ki Malhar and yet give the impression that nothing but Miyan Ki Malhar is being sung. An immature artiste can unconsciously switch from one Raga to another, that is, let the similarity between two Ragas in one part influence other parts of the Raga in which no similarity exists.

A master musician can deliberately go to the domain of another Raga and successful come back to the main Raga. This procedure is known as Avirbhava and Tirobhava. Avirbhava stands for the straightforward display of the core of the Raga, whereas Tirobhava is a phrase or set of phrases that completely distort the picture of the Raga. There is a process of hiding and unveiling, an almost sensual game of creating confusion and resolving it by

a clear statement or the Raga (Avirbhava).[1] That is a very stimulating experience both for the performer and the audience. For example:

SRG, SṆ, P̣Ṇ SRG, S, ṠP, DMG — TILAK-KAMOD
R G R P, M G R, ^{G}R G — TIROBHAVA — (DES)
SṆ, P̣ Ṇ S R G, S — AVIRBHAVA

Thus it is clear that in the process of Avirbhava and Tirobhava the Raga is not violated, rather its potential is expanded to a point where the relation to the core cannot be perceived directly.

Tirobhava-Avirbhava is purely a musical concept. The importance of this concept appears during performance when the artiste first defines the Raga clearly and then plays hide and seek within its defined framework. This involves a momentary transition to another Raga. These two Ragas would have common phrases and the transition occurs at these phrases. However, the core phrases would be different. The Raga is clearly defined only as a combination of the core phrases and these common phrases. This combination is different in each Raga.

CHARACTERISTIC COMBINATION

There are certain Ragas which have combinations of two notes as their characteristic feature. Whichever way one may delineate a Raga, unless this particular combination is performed, the Raga doesn't get its characteristic flavour. For instance, Sa-Ma in Kedar, Bahar and Basant, M̍-N in Puriya, Re-Pa in Kamod, and so on.

THE RELATION BETWEEN RAGAS

Every Raga has an individuality of its own. During the process of elaboration certain phrases have to be introduced. Some such phrases can be common to a number of Ragas leading to similarity between them.

Similarity between Ragas can be due to many musical characteristics. For example, Miyan Ki Malhar has the same tone material as Bahar and there is a particular danger of confusing these two Ragas. But there are other Ragas with different scales that also demand distinction from Miyan Ki Malhar. For instance, Darbari Kanhara has different scale but has some similarity in lower tetrachord especially regarding the treatment of <u>Ga</u>. Sometimes we find[2] a transposed music piece in two Ragas. For example one can see a relation between some of the essential phrases of Hamira and Jaijaiwanti.

1. Hindustani Music in the 20th Century, PP. 111.
2. Sangeetanjali, Vol. III, PP. 31.

These phrases sound quite similar though they relate differently to the tonic.

Jaijaiwanti — S R Ṇ S Ḍ N̲ R — GMGRS — Ṇ S

Hamir — P D M̍ P G M̍ D D N Ṡ N D P — M̍ P

Thus we see some Ragas whose core is identical and the difference is found only in peripheral details. In such cases it sometimes becomes doubtful whether we are referring to separate Ragas. For instance, Yaman is differentiated from Yama-Kalyan on the basis of application of Shuddha Ma in the latter and that too when it is used in a very restricted manner.[3] Another example is of Todi and Gujari Todi. The difference lies in a single note which is not essential for the Raga.

Some Ragas differ vastly even with the same tone material. For instance, Bhairavi and Bilaskhani Todi. When these two are performed they convey different impressions since they have different progression. On the other hand, Multani and Bhimpalasi have a similar progression but such different scales that they can never sound similar. Thus the relation between Ragas can be classified as follows.[4]

SIMILAR SCALE — SIMILAR MELODIC CONFIGURATION

Some Ragas have similar scale and melodic configuration but the difference lies in addition or omission of one note: For example, Todi Gujari - Todi, Yaman Kalyan - Yaman, Alhaiya Bilawal - Bilawal. It can also involve an added passage that stresses a particular note e.g. the difference between Hamira and Hamirakalyana (where Ma is stressed more).

SIMILAR MELODIC CONFIGURATION — DIFFERENT SCALE

The relationship or Ragas can be established when they have the same melodic progression but different scales. Here the nature of notes (flat or sharp) is changed in the scale resulting in a new Raga. For instance, Malkauns - Chandrakauns; Multani - Madhuvanti; Bhimpalasi - Patdeep. In such Ragas the whole melodic structure and the essential passages are similar but the replacement of a note by another gives a distinct quality.

SIMILAR SCALE — DIFFERENT MELODIC CONFIGURATION

In this case we have the following three categories:

3. In fact Ustad Mushtaq Ali Khan considers these two Ragas to be one and regards the usage of Shuddha Ma as Vivadi Svara. This view is supported by many other prominent artistes also.
4. Hindustani Music in the 20th Century, PP. 74.

(A) Where the scale (ascent descent) is similar but melodic configuration is different e.g.

Bhupali — Deshkar
Marva — Puriya
Darbari — Adana

(B) Where ascent and descent is different but nature of notes is similar and yet the melodic configuration is different e.g.

Bilaskhani Todi — Komal Rishahba Asawari
Bhairavi — Bilaskhani Todi
Darbari — Jaunpuri

In fact in such Ragas the artiste has to be very careful while performing so that he can keep the identity of the Raga intact.

(C) Group of Ragas with both Madhyama or both Nishada e.g.
Hamir — Kedar, Des — Jainaiwanti

PARTIAL SIMILARITY

There are some Ragas which are similar to other Ragas in different places. For instance — Abhogikhanhara and Bageshree in lower tetrachord (Purvanga).

Certain Ragas which are formed when the nature of a note in the scale is changed, belong to this category as well, e.g. Patdeep and Bhimpalasi are melodically similar but having Shuddha Ni instead of Komal Ni. This gives it a different and unique Uttaranga though their Poorvanga is identical.

Some other Ragas which are basically a mixture of two Ragas also have a relation with their principal Ragas. For instance Basant-Bahara; Bhairav-Bahara; Yamani Bilawal; Puriya-Kalyan.

In such Ragas either the ascent is taken from one Raga and the descent from the other or Poorvanga is taken from one and Uttaranga from the other. The artiste has to be very careful in performing such Ragas so that one of these does not dominate at any time. The two Ragas must merge in such a way that it assumes a new distinct flavour. Therefore, switching over from one Raga to the other should be done very smoothly.

Finally an internal transposition can bring in an aspect from another Raga. For instance, when Yaman is sung from Ga, dropping Sa and Pa (which

is very often done) Megha emerges. In Jaijaivanti the phrase Ṇ S Ḍ N̲ ^{G}R, strongly reminds of the passage Ṁ P G M ^{N}D in Hamira. Such transpositions can involve two full Ragas as is the case with Todi and Lalita.

THE TIME THEORY OF RAGAS

One of the distinctive feature of Indian Raga system is the traditional association of individual Ragas with particular hours of the day and night, and with particular seasons of the year.

There is a great diversity of opinion among the scholars as to the propriety and scientific nature of the time table of Ragas. Ostensibly, there seems to be no reason for any Raga to be sung or played at its particular appointed time. This time theory seems to have its origin in the old temple music. The singers and listeners handed down the tradition and thus Bhairava for instance, was religiously looked upon as the morning time melody and this religious and psychological association is fixed in our minds firmly even today as a matter of tradition and convention. The habit has become second nature with us. We cannot bear to hear Bhairava in the evening nor Malkauns in the morning.

The concept of time theory of Ragas was first mentioned in Sangeet Makaranda (8th-9th century) by Narada. Earlier works of Dattila, Bharata, Matanga offer no clue for this tradition. However, it is quite possible that the assignation of Ragas to particular seasons and time may be older than the Sangeet Makaranda. In the third chapter of Sangeet Makaranda, details of the time-table of Ragas is given. Narada discourages the performance of Ragas in the hours not appointed to them and states:

"Ragas are liable to be marred if sung during inappropriate or odd hours and whoever listens to them experiences poverty, and shortens his span of life".[5] Further, he says that exceptions can be made on occasions like marriages, while giving charity or while worshipping God. Bhairavi can be freely performed at any time.[6]

Thus some people cannot tolerate a Raga at any but the prescribed time whereas some are of the opinion that if a particular Raga is performed well, it will create the appropriate atmosphere at any time of day or night. Finally there are some, in whose opinion time theory has no application to present day practice and believe that the tradition of performing Ragas at particular time of

5. Sangeet Makaranda, Chap. III, Sh. 6-7, PP. 15.
6. *Ibid.*, Sh. 26, PP. 16.

the day and night is 'purely imaginary'. In this context it may be mentioned that there is no time theory in Karnataka Music.

CRITERIA OF DETERMINATION OF TIME

There is no musical characteristic determining the time of a Raga. However, Pandit V.N. Bhatkhande[7] has done remarkable work in this field and has shown the existence of some important empirical rules which are as follows:

1. Ragas having Re, Dha Komal and Ga, Ni Shuddha are to be performed during twilight, dawn and dusk. These are known as Sandhi Prakash Ragas.

2. Ragas having Shuddha Re Ga Dha Ni are to be performed during the first two Pahara (watches) of the day and night.

3. Ragas with Ga and Ni Komal are to be performed in the interval between the above two groups.

4. Poorvanga Pradhan Ragas are to be performed during the first watch of the day and night after Sandhi Prakash Ragas and Uttaranga Pradhan Ragas are to be sung or played after midday or midnight.

5. Ragas having Teevra Madhyama (m) as dominant note are to be performed after midday to midnight e.g. Yaman and Purvi and Ragas with Shuddha Madhyama as the prominent note are to be performed from midnight to midday e.g. Lalit and different types of Sarang.

For the purpose of the time theory of Raga, the day is divided into eight Pahara-s (watches), each of three hours. Bhatkhande has not given any idea regarding the time of the first Pahara. However, subsequent scholars have begun the count of the Paharas from daybreak i.e. 4.00 a.m.

Sandhi means a junction: the passing of night into day and day into night. Ragas with Re Dha Komal and Ga Ni Shuddha are performed during this hour of the day and night. There seems to be a psychological significance in this and there are certain specific ways of describing the application of notes in Sandhi Prakash Ragas. Ustad Mushtaq Ali Khan, the most prominent doyen of Senia Gharana, uses the expression "घर आने का रिषभ" for Komal Rishabha which is applied in Raga Shree. Ustadji poetically also describes the Rishabha of Bilaskhani Todi as being hidden under a veil.

7. Hindustani Sangeet Paddhati, Part III, PP. 1-5.

B.C. Deva[8] in his book 'Psychoacoustics of Music and Speech' has specified the following tonal characteristics of a Raga which determine their performance time.

1. Tonal Quality
2. Tonal Level
3. Tonal Movement

1. *Tonal Quality:* In tonal quality the nature of the tones used in an octave is considered. i.e., whether it is Shuddha, Komal or Teevra. The three different groups classified by Bhatkhande on the basis of the nature of notes are considered on the basis of tonal quality. These groups have been discussed earlier.

2. *Tonal Level:* Tonal level refers to the characteristic pitch level of the Raga. Ragas are divided into Poorvang and Uttarang on the basis of Vadi Svara. The octave is divided into two equal portions and Svaras Sa, Ma and Pa are included in both. Poorvang (lower tetrachord) is from Sa to Pa and Uttarang (upper tetrachord) is from Ma to Sa. Ragas whose Vadi is in Poorvang are called Poorvang Pradhan Ragas. The accepted convention is that Poorvang Ragas are to be performed in the first Pahara of the day and night, following the Sandhi Prakash Ragas. The Uttarang Ragas are to be played at midday or midnight.

3. *Tonal Movement:* The innumerable number of movements of tones with their suggestions of tensions and relaxation create almost an unlimited number of moods. B.C. Deva has done a very interesting study of relating the tonal movement and the number of notes used in a Raga to the time-theory of Ragas.

According to him we can observe that most of the Sandhi Prakasha Ragas are pentatonic or hexatonic and rarely heptatonic in their progressions. Most of these Ragas are to be sung in the Sandhi (twilight), for instance Bhupali and Vibhas.

Music follows the path of tension — creation of tension to its resolution. Tones that are 'consonant' with one another or the tonic are 'pleasant' and 'restful'. Similarly, tones that move towards the tonic create greater desire for rest and therefore, create maximum tension; further Vakra Gati (Zigzag movement) creates greater tension than Sarala Gati (line movement).

8. Psychoacoustics of Music and Speech, PP. 140.

Thus, Time Theory has been related to tonal movement. The tensions, which disturb consciousness are created by the use of 'dissonant' tones, by employing Vakra Gati and by avoidance of resting places. It will be observed that Sandhi Prakash Ragas usually employ notes like Re and Dha. Being near Sa and Pa they are highly dissonant and also suggestive of the tonic. They are characteristic of descent. Similarly, in the ascending order Ma and Ni are prominent, suggesting the tonic and desire for rest. We also observe that most of these Ragas, in their lower tetrachords, have characteristic movements such as Ni-Re, Ni-Re-Sa, Re-Ni-Sa. In the upper tetrachord the counterparts are Ma-Dha, Ma-Dha-Pa, Dha-Ma-Pa. The tonic or consonant is mostly avoided yet suggested. Thus, with the employment of dissonant tones and movements, tensions are created.

Along with the tonal movement, tonal level also shows significant trends. The Poorvanga Pradhan Ragas have their main movements in the lower tetrachord; that is, in these Ragas the departure from the tonic is emphasized. The tensions are created by moving away. "With the implications of the tonic in the Sandhi Prakash Ragas it is clear that after the tonic is made prominent (by jumping it) in the Sandhya, the departure from it is brought to focus in the next part of the day".[9] As time goes on Ragas' movements move further from the tonic. The flow of music now has to descend towards the tonic. This is exactly what happens in the later watches of the day and night i.e. as Sandhya approaches, Ragas with movements in the upper tetrachord are sung, suggesting descent and approach to the tonic.

Music has an eternal and integral association with the mood and mental and emotional states of the audience. Though moods of individuals can be at variance with each other, in general the moods of a normal person would depend much upon his mental and physical states which vary during the course of the day. The normal purpose of good music is to stimulate the listener to the highest state of personal harmony and awareness. Different Ragas have been evolved over the centuries by our great virtuoso musicians. The difference in these Ragas lies in their ability to invoke, evoke, heighten or suppress different moods and mental states of the listener. The greatness of a musician lies first in the correct selection of the Raga depending upon the audience's existing mood and mental state and secondly, in its correct rendition so as to match the fine tuning of the audience.

Though this is an ideal stage and can never be fully realised in a large audience, the artiste should strive to achieve this concord between the music and the audience and then carry both in such a way as to bring about complete

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9. Psychoacoustics of Music and Speech, PP. 144.

emotional harmony in the audience. Occasionally the artiste may deliberately give ascension to some particular emotion like sorrow, anger, joy etc. depending upon the occasion, for example music played during mourning would palliate the emotion of sorrow, music played in a martial atmosphere is liable to have an excessive content of anger, courage and so on.

Barring specific cases, a normal human's moods and mental states in his everyday life would normally depend upon the time of the day which would determine his mental and physical state. In the early morning one experiences feelings of freshness and exuberance. The mind is clear but not very highly active. As the day progresses and the person interacts with his social and work environment his physical and mental energy increases but towards noon it subsides. Around mid-afternoon there is a tendency to relax and there is desire for rest. Later in the afternoon one feels rested. Sunset is like old age when one has a feeling of serenity because one's work is done for the day. In the early part of the night there is the anticipation of the peaceful pleasures of bed and rest and the beginning of an anticipation of a new day. Late night is marked by exhaustion and sleepiness.

An individual's emotional, mental and physical makeup varies not only with the time of day but also with the season and climate.

Pandit Nikhil Banerjee establishes a clear relationship, between the Ragas and the time and season during which they should be played. Relating specific notes to the time, he says that just like the sun rises from the infinite in the morning and is fresh and energetic similarly Sa is infinite. The Re of Bhairav rises from this infinite Sa and thus Bhairav is a morning Raga. However, the Re of Poorvi is applied in such a manner that it subsides into the infinity of Sa. This indicates the desire to take rest. Thus, Poorvi is sung at a time when the sun is about to sleep in the lap of infinity, that is, in the evening. He has effectively depicted this mood in the cassette recording which is enclosed. (Please refer Appendix – II).

Panditji, in this recording also clearly demonstrates the associations of calmness and peacefulness of the afternoon with Raga Madhmadh Sarang. To achieve this mood, he says, a Tala with lesser (strength of) personality should be used.

Highlighting the versatility of the Raga system Panditji gives the example of another Raga with the same scale but with a totally different effect. This is the Raga Megh Malhar in which the same notes are applied to create an effect of unpeacefulness. This Raga is most suitable during its prescribed season, that is, the rainy season when nature is in a tumultuous mood.

The time-theory of Ragas is also supported by Pandit Ravi Shankar. He adds that the poetry of Ragas is also set to heighten the mood of the Raga. For example, Raga Bhairav and Jogia are set to devotional themes and these Ragas are played during the morning when one prays to God.

Though Panditji supports the time-theory, he feels that the timings ascribed to the Ragas should not be very rigidly applied and there is scope for extension of these timings. For instance, the prescribed timings of Raga Yaman is from 7.00 p.m. to 10.00 p.m. However, it is sometime appropriate to play it even a few hours later or earlier. However, it would be inappropriate to play this Raga during the early morning hours.

Hence the time theory of Ragas, though controversial, is supported by many of the leading scholars and artistes. However, in this age of readily available recording and the wide-spread use of mass media like Radio and T.V. the time theory need not be adhered to by the artiste since the audience can choose the time when he wants to listen to the performance and hence the particular mood of an individual can be catered to by listening to a Raga of one's own choice.

PERFORMANCE OF A RAGA

GANDHARVA AND GANA

Classical Music can be divided into two broad streams — the Gandharva and the Gana.[10] The Gandharva is that type of music which is exclusively devotional and practised by the saints and the sages. Its main aim was to achieve spiritual realisation (rather than sensual gratification).

The other category of music is Gana. It may be clarified that the word Gana it used in two senses — general and specific. In its general sense the word Gana refers to any type of singing and therefore, also includes Gandharva. In its specific sense it refers to a particular type of music quite distinct from Gandharva. This music was more flexible in its rules and its main aim was to please the senses. Thus, Gana adapted itself to the changing requirements of time, place and culture and was transformed accordingly.

ANIBADDHA AND NIBADDHA

The Gana has two aspects[11] Anibaddha and Nibaddha. In fact, these are the two media through which the Ragas are interpreted. The Anibaddhagana

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10. Sangeet Ratnakar, Vol. II, Chap. IV, Sh. 1, PP. 203.
11. निबद्धमनिबद्धं तद् निगदितं बुधैः ।
Ibid., Sh. 4, PP. 204.

refers to that type of singing which is not bound by Dhatus and Angas.[12] Dhatus are the melodic components of musical compositions.[13] Angas are the attributes of a musical composition and comprise Svara (Syllables indicating notes) Viruda, Tena, Pada and Pata (all referring to the text) and Tala (rhythm).[14] In contrast Nibaddhagana is bound by Dhatus and Angas.

Anibaddhagana is the free extempore development of a Raga and it subsumes the concept of Alapti. Nibaddhagana refers to Prabandha, Vastu and Rupaka.[15] It may be pointed out here that like the word Gana the word Prabanddha has also been used both in a general and a specific sense. In its general sense it means 'a composition' and thus synonymous with Nibaddhagana, whereas in its specific sense it refers to a particular form of singing which has elements of both aspects of Gana — the Anibaddha as well as the Nibaddha. The Anibaddha aspect finds its expression in the form of Alapti and Nibaddha in the form of the composition.

ALAPTI

The term 'Alapti' has been derived from the root 'Lapa' i.e. to say. Grammatically, three terms may be derived from this root, (a) Alapa (b) Alapti and (c) Alapanam.[16] 'Alapa' is masculine in gender and as such signifies openness, reaching out or exhibitionism. The emphasis here is therefore on a clearcut establishment of the structure of a Raga. Whereas 'Alapti' is feminine in gender and as such signifies coyness, retreat or hiding away, therefore it is a momentary withholding or a tantalizing veiling of the full nature of a Raga. Alapanam is common in respect of gender. Thus, in Alapanam the idea is to partly exhibit and expose while at the same time to skilfully hold back certain features. The art lies in combining these two opposing qualities in such a manner as to very discreetly delineate the Raga and yet hold back enough to sustain the curiosity of the listener. Thus, Alapti is a manifestation of the structure of a Raga in such a deft manner that it partly exhibits and partly conceals the characteristic features of the Raga.[17] It is in Alapti that the musician beautifies and infuses life into the set scheme of the Raga by means of his creative imagination, thus depicting the mood of the Raga. Sarngdeva

12. बद्धं धातुभिरङ्गैश्च निबद्धमभिधीयते ।
Sangeet Ratnakar, Chap. IV, Sh. 4, PP. 204.
13. *Ibid.*, Sh. 7, PP. 204.
14. S.R. Chap. IV, Sh. 12, PP. 206.
15. संज्ञात्रयं निबद्धस्य प्रबन्धो वस्तु रूपकम् ।
Ibid., Sh. 6, PP. 204.
16. Kallinath's explanation regarding Sarngdeva using the word Alapanam in the definition of Alapti. *Ibid.*, Vol. II, PP. 188-189.
17. रागालपनमालप्तिः प्रकटीकरणं मतम् ॥
सा द्विधा गदिता रागरूपकाभ्यां विशेषणात्
Ibid., Chap. III, Sh. 189, PP. 188.

suggests that the beautification and enrichment of the Raga can be presented with the help of aesthetical devices[18] such as:

1. Varna — The four-fold movement of notes namely Sthayi, Arohi, Avarohi and Sanchari.
2. Alankara — various melodic patterns based on Varna.
3. Gamaka — The different ways of embellishing note and also moving from one note to another, and
4. Sthaya — the melodic components and the core phrases of Raga

All these devices have already been studied and explained in chapter 2.

RAGALAPTI

There are two types of Alapti: Ragalapti and Rupakalapti. Ragalapti is a manifestation of Ragas (tonal) structure independent of the composition. The manifestation of the Raga is done in four stages called Svasthana. These are called Prathama (the first) Svasthana, Dvitiya (the second), Tritiya (the third) and Chaturtha (the fourth) Svasthana-s[19]. In the Prathama Svasthana the singer sings the Sthayi Svara (the basis or the starting note) and then moves towards the Dvayardha Svara (the fourth note in the sequence from the Sthayi Svara). In fact the movement of first Svasthana is in between Sthayi and the Dvayardha Svaras, that is, upto third Svara. In Dvitiya Svasthana, the singer sings all the notes of Prathama Svasthana and then sings Dvayardha Svara before coming back to Sthayi Svara. In Tritiya Svasthana he sings the Ardhasthita Svaras (all the notes lying between Dvayardha (the fourth Svara) and Dviguna (the eight note), and then comes back to Sthayi Svara. In Chaturtha Svasthana the singer sings the Dviguna Svara and other higher notes of the Tara Sthana and ends at the Sthayi Svara.

Thus, we see that the Svasthana Niyama provides a framework for creative imagination during performance. What actually puts life into the entire performance is the musician's own skill, capacity and imagination. It depends on how he combines note patterns (Svara-Samuhas) along with embellishments and places them suitably. Though it is free from Tala yet the duration of a note in a phrase is fixed. This further conveys the mood of the Raga; stressing and halting at a proper note helps in converting a mere skeleton of phrases into a meaningful theme.

18. वर्णालंकारसंपन्ना गमकस्थायचित्रिता ।
आलप्तिरुच्यते तज्ज्ञैर्भूरिभङ्गिमनोहरा ॥
Sangeet Ratnakar, Chap. III, Sh. 189, PP. 188.

19. *Ibid.*, Sh. 190-196, PP. 192-194.

RUPAKALAPTI

Rupakalapti [20] on the other hand is a manifestation of the (tonal) structure of a Raga as determined by its Rupaka (composition) in consonance with its Tala. It has two steps[21] — Pratigrahanika and Bhanjani. In the first step i.e. Pratigrahanika, the singer takes up a piece of the composition through which he defines the structure of the Raga. According to his imagination he elaborates the Raga and then comes back to the piece of composition he has chosen for elaboration. For instance, in present day music, after singing the Sthayi when the elaborations are done (Alap) and performer again catches the beginning of the Sthayi.

In the second step i.e. Bhanjani the singer manifests the tonal structure of the composition either in parts or whole, in many different ways. This can be done in two ways: Sthaya Bhanjani and Rupak Bhanjani.

In Sthaya Bhanjani, the singer takes the piece of a composition and renders it in various different ways, whereas when he sings the whole composition as one piece in a variety of ways it is called Rupak Bhanjani.

In present day music system these rules of Alapti are not followed so strictly; though in Dhrupad style of singing these are still observed. At present, Alapa is divided into Vilambit, Madhya and Drut, each having further sub-divisions depending upon the Raga.

DHRUPADA AND KHAYAL

The Anibaddha aspect of Dhrupada[22] finds expression in the form of Alapa and the Nibaddha aspect in the form of composition. It is performed in two steps. The first step is Alapa and the second step is composition. The characteristic feature of Dhrupada is that in this the Raga is presented in its clearest and purest form. Whereas in Khyal, Thumri and Tappa etc., the Raga is sometimes purposely mixed with musical phrases of other Raga-s in order to add colour and appeal to the performance.

The Alapa of Dhrupad is considered the most complete and sublime method for exposing a Raga. Especially the first part, that is, Vilambita Alapa which avoid rhythmical movements as far as possible and provides

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20. रूपकस्थेन रागेण तालेन च विधीयते ।
या प्रोक्ता रूपकालप्तिः सा पुनर्द्विविधा भवेत् ॥
Sangeet Ratnakar, Vol. II, Chap. III, Sh. 197, PP. 195.
21. *Ibid.*, Sh. 198-201, PP. 195-196.
22. Etymologically, the word Dhrupada is a combination of two words 'Dhruva' and 'Pada'. Dhruva means fixed and Pada means 'word or text'. It thus means 'a composition in which the Padas are set in a definite structure or pattern'.

pure melody. This has no text and usually syllables like ta nom na re da ri etc. are used.

Vilambita Alapa has two-fold purpose:

(a) To show the laws of melodic and tonal coherence of which each Raga is an embodiment.

(b) To present a Raga in a distinct and unique manner so that it is different from all other Ragas.

The Vilambita Alapa is further divided into many parts, each of which highlights an aspect of the Raga.

This follows the Madhya Alapa. The Madhya Alapa is characterized by a definite pulsation and the phrases follow each other in a chain.

In Druta Alapa, the notes are often repeated many times. The tempo also increases to the limit of the artiste's capability.

After Alapa, the second step of Dhrupada performance is the singing of the composition. It is accompanied on the Pakhavaja. Different types of Layakari-s are presented in the form of Dugun, Tigun, Chaugun, Ada and Kuada etc. Dhrupada-s are usually performed in Chautala, Jhaptala, Sulatala, Gajajham-patala etc.

The composition has four parts — Sthayi, Antara, Sanchari and Abhog. Ustad Asad Ali Khan describes and illustrates these terms as follows:

The sequence followed by Ustad Asad Ali Khan is Sthayi, Antara, Abhog and Sanchari as compared to the usually accepted sequence of Sthayi, Antara, Sanchari and Abhog.

Sthayi (स्थाई) — means base (सतह) or foundation (बुनियाद). The word is derived from (स्थान). Sthayi is that part of the Raga on which the super structure stands. It is the foundation. It is not necessary that Sthayi should be only in Mandra. It can be in Madhya or in Tar also.

Another etymological meaning of Sthayi is face i.e. the front portion — in this context it means the opening phrase of the composition. The Raga is initiated with an initial phrase (स्थाई) which is compared to the face. The opening phrase (स्थाई) of the composition distinguishes the Raga just like the face of a human establishes his identity.

The note upto which the Sthayi can be expanded depends upon the Raga's character. In support of this view illustration of Raga Darbari-Kanhara, Desi and Jaunpuri is given in the cassette recording (Refer Appendix II). All these three Ragas have the same Svaras in the lower tetrachord, but the note upto which Sthayi is extended varies in each.

Antara (अन्तरा): It is the portion which is higher in pitch than Sthayi. It does not mean Tar Sa or Tar Saptak. After the limit of Sthayi Antara begins it is established according to the characteristic features of the Raga and varies in each Raga.

Abhog (अभोग): Abhog is that portion which joins Sthayi and Antara. It supplies the food to both Sthayi and Antara and forms the link between the two. Besides joining it also opens up both the wings (Sthayi and Antara).

Two Ragas having similar Sthayi and Antara are distinguished by different अभोग की तान .

Sanchari (संचारी): This is the last portion of the composition and contains all the movements of the Raga.

In contrast to Dhrupad, the performance of Khyal is done in slow composition (usually called Bara Khyal) and fast composition (Chhota Khyal). The Alapa before the composition is very short. In fact, Alapa is basically done in 'Barhat' in the composition. This follow the bol-bant in which different Layakari-s are presented, followed by Tana-s. Different varieties of Tana-s are presented depending upon the demand of the Raga in question.

ALAP IN INSTRUMENTAL MUSIC

In the field of instrumental music, the performance of a Raga is done in three stages. The first stage is Alapa, second Maseetkhani Gat and the last stage is Razakhani Gat.

Alapa which was played on the Veena in earlier days is still found in contemporary music, and even in Sitar playing to some extent. It has two stages — Alapa and Jor. Senia Gharana maestro Ustad Mushtaq Ali Khan says that the word Jor includes Jhala in been Ang and therefore, there is no need to name it separately as Alap, Jor and Jhala. However, to drive the point further, Alapa is performed in three stages: Alapa, Madhya and Jor. According to these musicians the first stage of Alapa consists of two parts: Sthayi and Antara. In Sthayi, the development of the Raga is done in the first half of the Octave and also in the lower register according to the need of the Raga. In the next stage i.e. Antara, the Raga is extended upto Tar Shadja and even beyond it, in accordance with the Raga's basic demand.

During the first step, the tempo is very slow. More emphasis is laid on Meend, Gamaka and other kinds of embellishments to link the notes. The stroke used is 'da' and to fill up the gap, Chikari is used. In fact it makes a heavy demand on the artiste's imaginative ability to explore melodic possibilities, because the main concern of the Alapa is to unfold the tonal beauty of the Raga. Good control over the use of both the hands is required in order to depict subtle movements.

In the second stage i.e. Madhya, the tempo slowly increases to a medium speed. Pulsation gradually makes its appearance. In this stage also the stroke used is mainly 'da'.

In the third stage, known as Jor, the tempo increases even more. It is called Jor because here both types of strokes da and ra are used. Chikari is very frequently used and the systematic Barhat of the Raga in all the three octaves is carried out. When the tempo grows very fast, it follows Tana-s. Though these Tana-s are not bound in any rhythmic cycle, they have the basic Laya in them. Every Tana has a systematic beginning, unfolding, and a particular way of closing. The closing of Tana is done while indicating 'Sam'. This is also called Mohra.

The final stage of Alapa is known as Jhala. In this process, Chikari is used most while doing the bol-bant with the help of bold and heavy and light and soft strokes. Finally Alapa ends with a fast and elaborate Tana often followed by a Tihai which follows Mohra.

MASEETKHANI AND RAZAKHANI GAT-S

Alapa follows Meseetkhani Gat which is performed in the cycle of sixteen beats i.e. Teental. The characteristic feature of this composition is that it always starts from the twelfth beat. There are fixed stroke patterns assigned to this composition i.e. dir da dir da ra da da ra. Any deviatioin from these stroke patterns is accepted only as variations.

In this Gat, different Layakaris are performed along with a vast range of different stroke patterns. It also has a tremendous scope for improvisation depending upon artiste's ability and imagination. In fact a good performer introduces a new pattern every time and avoids repetition.

Maseetkhani Gat is followed by Razakhani Gat. Traditional Razakhani Gats start with Sam (Ist beat), Khali (9th beat), 5th beat or 13th beat of Teental. In this composition also, the stroke pattern da dir dir dir das r,da sr, da has to be played along with other stroke patterns. If this stroke pattern is not played then it is called Drut Gat. In Razakhani Gat, Tanas and Tias are performed and tempo increases. In the last stage when the tempo is

very fast, Jhala is performed. Different varieties of Jhala are performed and the raga comes to an end with the Tihai.

CONCLUSION

In Hindustani or Indian Classical Music one cannot derive the true essence of the Raga from the faster passages like Tanas etc. That is why Alap is regarded as the basis of Raga system where one can have the exposition of each note judiciously.

It should thus be clear that while rendering a Raga, Alapa is of fundamental importance. The principal objective of Alapa is to systematically reveal the picture of a Raga. Raga in its purest form and in all its brilliance and perfection can only be presented through the Alapa.

In the opinion of Shri Hafeez Ahmed Khan, Alapa is the truest form for the depiction of a Raga. Raga is like dough from which one can prepare Poori or Chapati or Naan each of which is to be relished. The audience will enjoy the music only when an artiste has an element of involvement in it. Thus aesthetics plus technicality is music. While presenting a Raga it has to be taken into consideration as to how it has to be started, developed and put an end to.

4

Analysis of Ragas with Similar or Identical Scales or Note Patterns

CRITERIA OF RELATIONSHIP IN RAGAS

The similarity and Identity of note patterns and scales in different Ragas can be established on the following bases:

1. On the basis of number and nature of notes occurring in Raga, that is, on the basis of scale of the Raga. There is a similarity in the order of notes applied in a group of Ragas. Since the order of notes applied remains the same therefore, Ragas differ:

   (a) On the basis of nature of notes,
   (b) On the basis of number and nature of notes applied in ascending and descending orders.

2. Ragas can also be related on the basis of partial similarity in the initial stage, that is, having the same note pattern initially followed by different combinations of notes depicting different Ragas.

3. On the basis of phrases having similar notes but the difference in their nature leads to distinction between Ragas.

RAGAS WITH DIFFERENT NATURE OF NOTES IN ASCENDING ORDER

The patterns which are being taken in the first set belong to Pentatonic scale (Odava). The first group being studied is — Sa Re Ma Pa Ni. Here the order of omitting third and sixth notes is common to all the Ragas, but the nature of notes make them different. This particular pattern is taken as the first set, because this is the most important and exhaustive pattern used so far in our classical music.

Sa Re Ma Pa Ni — Brindabani Sarang, Des, Sindhura, Charju Ki Malhar, Samant-Sarang, Barva, Sorat, Barhamasa-Sarang, Sur-Malhar, Patmajari (Kafi Thata), Maru Sarang, Lankadhan-Sarang, Maluha-Sarang, Tilak-Kamod, Miyan Ki Sarang.

Sa Re Ma Pa Ni — Shyam-Kalyan, Shuddha-Sarang, Nur-Sarang.

Sa Re Ma Pa Ni — Madhmadh-Sarang, Megh-Malhar, Deoshakh, Chanchaldas-Malhar, Adana.

Sa Re Ma Pa Ni — Bairagi

Sa Re Ma Pa Ni — Shree, Gauri (Shree Ang)

Sa Re Ma Pa Ni — Gauri (Bhairav Thata)

Second Group— Sa Re Ma Pa Dha, omitting third and seventh notes in scale.

Sa Re Ma Pa Dha — Durga, Jaldhar Kedar, Shuddha-Malhar, Sindhura, Rewati, Lajwanti, Desi, Khambavati, Narayani, Champak, Jhinjhoti, Khambavati-Khamaj, Arabhi, Barwa.

Sa Re Ma Pa Dha — Mangal-Bhairav, Shobhavri.

Sa Re Ma Pa Dha — Gunkali, Jogia, Komal Rishabha-Asavari, Jogia-Asavari, Saveri, Jogia.

Sa Re Ma Pa Dha — Asavari, Shobhavri (shuddha-Gunkali).

Third Group — Sa Re Ga Pa Dha omitting fourth and seventh notes in a scale.

Sa Re Ga Pa Dha — Bhupali, Deshkar, Shuddha Kalyan, Kambhoji, Shuddha-Vibhas, Audav-Deogiri, Jaldhar-Kedar.

Sa Re Ga Pa Dha — Jait

Sa Re Ga Pa Dha — Vibhas, Reva, Triveni, Shree Tanki or Tanki, Vibhas (Poorvi Thata).

Sa Re G̲a Pa Dha — Shivranjani

Sa R̲e G̲a Pa D̲ha — Bhupal-Todi, Bilaskhani-Todi.

Fourth Group — Sa Ga Ma Pa Ni omitting second and sixth notes in a scale.

Sa Ga Ma Pa Ni — Bihag, Tilang, Hansakikani, Patbihag, Maluha-Kedar, Hansashree, Jog (Khamaj-Thata), Peelu, Dhanashree (Khamaj Ang).

Sa G̲a Ma Pa Ni — Patdeep, Suha.

Sa G̲a Ma Pa N̲i — Bhimpalasi, Dhani, Dhanashree, Abhir, Nayki-Kanhara.

Sa G̲a M̍a Pa Ni — Multani, Madhuvanti.

Sa Ga M̍a Pa Ni — Maru-Bihag, Jaitshree, Malshree,

Sa Ga Ma Pa Ni — Bhim

Sa G̲a Ma Pa N̲i — Adana*

Sa G̲a M̍a Pa N̲i — Madhukauns

Fifth Group — Sa Ga Ma Dha Ni omitting second and fifth notes in a scale.

Sa Ga Ma Dha Ni — Hemant, Bhinn-Shadaj, Kaushika-Dhvani, Audav-Bilawal, Sourashtra-Bhairav.

Sa Ga M̍a Dha Ni — Hindol, Pancham, Sanjh.

Sa Ga Ma D̲ha Ni — Durga (Khamaj Thata).

Sa Ga Ma Dha N̲i — Malgunji, Rageshree.

Sa G̲a Ma Dha N̲i — Bhageshree, Bhageshree-Bahar, Chandra-Kauns (Kafi Thata).

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* In the tradition of Senia Gharana Adana is taken as Sa Re Ma Pa N̲i.

Sa Ga Ma Dha Ni — Paraj, Basant.

Sa Ga Ma Dha Ni — Chandra-Kauns.

Sa Ga Ma Dha Ni — Mal-Kauns, Kaunsi-Kanhara, Komal Bhageshree, Pancham Mal-Kauns.

Sa Ga Ma Dha Ni — Hari-Kauns.

Sixth Group — Sa Ga Ma Pa Dha omitting second and seventh notes in a scale.

Sa Ga Ma Pa Dha — Bhatiyar, Hem-Kalyan, Nagasvaravali.

Sa Ga Ma Pa Dha — Sindhu-Bahar, Jayanth.

Sa Ga Ma Pa Dha — Jhilaf (Bhairav Thata).

Sa Ga Ma Pa Dha — Kokila Pancham.

Seventh Group — Sa Re Ga Ma Pa omitting sixth and seventh notes in a scale.

Sa Re Ga Ma Pa — Anand-Bhairav.

Sa Re Ga Ma Pa — Hamsanarayani.

Sa Re Ga Ma Pa — Jayavanti.

Eighth Group — Sa Re Ga Pa Ni omitting fourth and sixth in a scale.

Sa Re Ga Pa Ni — Hansadhvani, Hanskalyan.

Sa Re Ga Pa Ni — Daulati, Kohal.

Ninth Group — Sa Re Ga Ma Dha omitting fifth and seventh in a scale.

Sa Re Ga Ma Dha — Abhogi-Kanhara.

Sa Re Ga Ma Dha — Varati.

Tenth Group — Sa Ga Pa Dha Ni omitting second and fourth in a scale.

Sa Ga Pa Dha Ni — Shankara

Sa Ga Pa Dha <u>Ni</u> — Kalavati

Eleventh Group — Sa Ma Pa Dha Ni omitting second and third in a scale.

Sa Ma Pa Dha Ni — Lalitha-Gauri (Marva Thata), Kedar.

Sa Ma Pa D<u>ha</u> Ni — Devranjani.

The patterns which are being considered now belong to hexatonic scale. One note is omitted in each scale. There are six such scales.

In the first group Rishabha is avoided thus the order is Sa Ga Ma Pa Dha Ni. Now let us see which of all Ragas fit into this group by changing the nature of notes.

Sa Ga Ma Pa Dha Ni — Khamaj, Gaura, Nand, Shukla—Bilawal, Deepak, Shuddha-Gunkali, Bihagara, Shobhavri, Lachhasakh.

Sa <u>Ga</u> Ma Pa D<u>ha</u> <u>Ni</u> — Lakshmi-todi, Gopi Ka Basant, Khat.

Sa Ga Ma Pa Dha <u>Ni</u> — Nand-Kauns.

Sa Ga Ma Pa D<u>ha</u> <u>Ni</u> — Jhilaf (Asavari Thata) Gunji-Kanhara.

Sa Ga Ma Pa <u>Dha</u> Ni — Jhilaf (Bhairav Thata)

Sa <u>Ga</u> Ma Pa <u>Dha</u> Ni — Jog-Kauns.

Sa <u>Ga</u> Ma Pa Dha <u>Ni</u> — Shahana, Bahar.

In the second group Gandhara is avoided thus the scale obtained is Sa Re Ma Pa Dha Ni.

Sa Re Ma Pa D<u>ha</u> <u>Ni</u> — Adana, Jaunpuri, Devgandhar, Gandhari.

Sa Re Ma Pa D<u>ha</u> Ni — Chandrakali.

Sa <u>Re</u> Ma Pa D<u>ha</u> <u>Ni</u> — Asa-Todi, Gandhari-Todi.

Sa R̲e M̍a Pa Dh̲a Ni — Chaittigauri

Sa Re Ma Pa Dha N̲i — Hamsamajari, Miyan Ki Malhar, Shuddha-Malhar.

Sa Re M̍a Pa Dha Ni — Kamod.

Sa Re Ma Pa Dh̲a N̲i — Gandhari.

In the third group Madhyama the fourth note in a scale is omitted — Sa Re Ga Pa Dha Ni.

Sa Re Ga Pa Dha Ni — Bilawal, Yamini-Bilawal, Kukubh-Bilawal, Devgiri-Bilawal, Chandrakant.

Sa R̲e G̲a Pa Dha N̲i — Salagvarali.

The fourth group is Sa Re Ga Ma Dha Ni in which the fifth note is omitted.

Sa R̲e G̲a M̍a Dh̲a Ni — Todi, Gujari-Todi, Bahaduri Todi.

Sa R̲e Ga M̍a Dh̲a Ni — Lalit, Lalit-Pancham.

Sa R̲e Ga M̍a Dha Ni — Marva, Puriya, Sohini.

Sa Re Ga Ma Dha Ni — Hameer, Malgunji.

In the fifth group, Dhaiwata is omitted leading to the scale — Sa Re Ga Ma Pa Ni.

Sa Re Ga Ma Pa Ni — Jaijaiwanti, Nat-Bihag.

Sa Re G̲a Ma Pa Ni — Anjani-Todi.

Sa Re G̲a Ma Pa N̲i — Nayaki-Kanhara, Jayanth-Kanhara.

In the last group Nishada is omitted. Thus this scale is — Sa Re Ga Ma Pa Dha.

Sa Re Ga Ma Pa Dha — Chayanat, Chaya, Lachari Todi.

Sa Re G̲a Ma Pa Dha — Gopikambhoji.

Sa R̲e Ga Ma Pa Dh̲a — Bangal-Bhairav.

Sa R̲e Ga Ma Pa Dha — Bhankar.

Sa R̲e̲ G̲a̲ M̍a Pa Dha — Barari.

The next pattern which is being studied belongs to heptatonic scale, therefore, none of the seven Svaras is omitted. The different in nature of Svaras results in different groups of Ragas.

In the first group all the Svaras applied are Shuddha.

Further every note changes its form thus representing the scale of different Ragas.

Sa Re Ga Ma Pa Dha Ni	— Gaur-Malhar, Sarparda-Bilawal, Gara, Chayanat, Nat-Malhar, Lacchasakh, Nat Bilawal.
Sa R̲e̲ Ga Ma Pa Dha Ni	— Anand-Bhairav.
Sa Re Ga Ma Pa Dha N̲i̲	— Bihari.
Sa Re Ga M̍a Pa Dha Ni	— Yaman, Durga-Kalyan, Samant-Kalyan.
Sa Re G̲a̲ Ma Pa Dha N̲i̲	— Kafi, Kafi-Kanhara, Raisa-Kanhara, Hussaini-Kanhara, Bageshree-Kanhara.
Sa R̲e̲ Ga Ma Pa D̲h̲a̲ Ni	— Bhairav, Kalingra, Ramkali.
Sa Re Ga M̍a Pa Dha N̲i̲	— Sarasvati.
Sa R̲e̲ Ga M̍a Pa Dha Ni	— Puriya-Kalyan, Poorva-Kalyan.
Sa R̲e̲ Ga Ma Pa Dha N̲i̲	— Ahir-Bhairav, Ahiri.
Sa Re G̲a̲ Ma Pa D̲h̲a̲ Ni	— Kirvani.
Sa Re Ga Ma Pa D̲h̲a̲ N̲i̲	— Devgandhar.
Sa R̲e̲ Ga M̍a Pa D̲h̲a̲ Ni	— Purvi, Maligaura, Puriya-Dhanashree.
Sa Re G̲a̲ Ma Pa D̲h̲a̲ N̲i̲	— Darbari-Kanhara.
Sa R̲e̲ Ga Ma Pa D̲h̲a̲ N̲i̲	— Basant-Mukhari.
Sa R̲e̲ G̲a̲ Ma Pa D̲h̲a̲ N̲i̲	— Bhairavi, Uttari-Gunkali.

RAGAS WITH DIFFERENT NUMBER AND NATURE OF NOTES IN DESCENDING ORDER

In the preceding categorisation the groups of Ragas are studied on the basis of difference in the nature of the notes in the ascending order. Now the Ragas shall be studied on the basis of the difference in number and nature of notes in the descending order while the ascending order remains the same.

ASCENT	RAGA	DESCENT
Sa Re Ma Pa Ni	Brindabani-Sarang	Ṡa N̲i̲ Pa Ma Re
	Des	Ṡa N̲i̲ Dha Pa Ma Ga Re
	Sindhura	Ṡa N̲i̲ Dha Pa Ma G̲a̲ Re
	Charju Ki Malhar	Ṡa N̲i̲ Dha Pa Ma Ga̲ Re
	Samant-Sarang	Ṡa N̲i̲ Dha Pa Ma Re
	Sorat	Ṡa N̲i̲ Dha Pa Ma Re
	Barhamsa-Sarang	Ṡa N̲i̲ Pa Ma Re
	Sur-Malhar	Ṡa N̲i̲ Dha Pa Ma Re
	Patmanjari (Kafi-Thata)	Ṡa N̲i̲ Dha Pa Me Re
	Dhulia-Malhar	Ṡa N̲i̲ Dha Pa Ma Re
	Maru-Sarang	Ṡa N̲i̲ Pa Mą Re
Sa Re Ma Pa Ni	Lankadhan-Sarang	Ṡa N̲i̲ Dha Pa Ma G̲a̲ Ma Re
	Tilak-Kamod	Ṡa N̲i̲ Pa Dha Ma Ga Re Ga
	Miyan Ki Sarang	Ṡa N̲i̲ Dha Pa Ma Re
Sa Re M̍a Pa Ni	Shuddha-Sarang	Ṡa Ni Dha Pa M̍a Pa Ma Re
	Shyam-Kalyan	Ṡa Ni Dha Pa M̍a Pa Ga Ma Re
	Nur-Sarang	Ṡa Ni Dha Pa M̍a Re
Sa Ṛe Ma Pa N̲i̲	Madhmadh-Sarang	Ṡa N̲i̲ Pa Ma Re
	Megh-Malhar	Ṡa N̲i̲ Pa Ma Re
	Deoshakh	Ṡa N̲i̲ Pa Ma G̲a̲ Ma Re
	Chanchaldas-Malhar	Ṡa N̲i̲ Pa Ma Ga Re
	Desi	Ni̲ Ṡa Pa Dha Ma Pa Re Ga̲ Sa

ASCENT	RAGA	DESCENT
Sa R̲e M̍a Pa Ni	Shree	Ṡa Ni D̲ha Pa M̍a Ga R̲e
	Garui (Shree Ang)	Ṡa Ni D̲ha Pa M̍a Ga R̲e
Sa Re Ma Pa Dha	Durga	Ṡa Dha Pa Ma Re
	Jaldhar Kedar	Ṡa Dha Pa Ma Re
	Shuddha-Malhar	Ṡa Dha Pa Ma Re
	Sindhura	Ṡa N̲i Dha Pa Ma G̲a Re
	Revati	Ṡa N̲i Dha Pa Ma G̲a Re
	Lajwanti	Ṡa Dha Pa Ma Re
	Khambavati	Ṡa N̲i Dha Pa Ma Ga
	Narayani	Ṡa N̲i Dha Pa Ma Re
	Champak	Ṡa N̲i Dha Pa Ma Ga
	Jhinjhoti	Ṡa N̲i Dha Pa Ma Ga Re
	Khambavati-Khamaj	Ṡa N̲i Dha Pa Ma Ga Re
	Arabhi	Ṡa Ni dha Pa Ma Ga Re
	Barva	Ṡa N̲i Dha Pa ma G̲a Re
Sa R̲e Ma Pa D̲ha	Gunkali	Ṡa D̲ha Pa Ma Re
	Jogia	Ṡa Ni D̲ha Pa Ma R̲e
	Komal Rishabha	
	Asavari	Ṡa N̲i Dha Pa Ma G̲a R̲e
	Jogia Asavari	Ṡa Ni D̲ha Pa Ma G̲a R̲e
	Saveri	Ṡa Ni D̲ha Pa Ma Ga R̲e
Sa Re Ma Pa D̲ha	Asavari	Ṡa N̲i D̲ha Pa Ma G̲a Re
	Shobhavari	Ṡa D̲ha Pa Ma Re
Sa Re Ga Pa Dha	Bhupali	Ṡa Dha Pa Ga Re
	Deshkar	Ṡa Dha Pa Ga Re
	Shuddha-Kalyan	Ṡa Ni Dha Pa M̍a Ga Re
	Kambhoji	Ṡa N̲i dha Pa Ma Ga Re
	Shuddha-Vibhas	Ṡa Dha Pa Ga Re

ASCENT	RAGA	DESCENT
	Audav Deogiri	Ṡa Dha Pa Ga R̲e̲
Sa R̲e̲ Ga Pa Dh̲a̲	Vibhas	Ṡa Dh̲a̲ Pa Ga R̲e̲
	Reva	Ṡa Dh̲a̲ Pa Ga R̲e̲
	Triveni	Ṡa Ni Dh̲a̲ Pa M̍a Ga R̲e̲
	Shreetanki	Ṡa Ni Dh̲a̲ Pa Ga R̲e̲
Sa R̲e̲ G̲a̲ Pa Dh̲a̲	Bhupal-Todi	Ṡa Dh̲a̲ Pa G̲a̲ R̲e̲
	Bilaskhani-Todi	Ṡa N̲i̲ Dh̲a̲ Ma G̲a̲ R̲e̲
	Saheli-Todi	Ṡa N̲i̲ Dh̲a̲ Pa G̲a̲ R̲e̲
Sa Ga Ma Pa Ni	Bihag	Ṡa Ni Dha Pa Ma Ga Re
	Tilang	Ṡa N̲i̲ Pa Ma Ga
	Pat-Bihag	Ṡa Ni Dha Pa Ma Ga Re
	Hansakikani	Ṡa N̲i̲ Dha Pa Ma Ga Ma Pa G̲a̲ Re
	Maluha-Kedar	Ṡa Ni Dha Pa Ma Ga Re
	Hamsa-Shree	Ṡa N̲i̲ Pa Ma Ga
	Jog	Ṡa N̲i̲ Pa Ma Ga Ma G̲a̲
Sa G̲a̲ Ma Pa Ni	Patdeep	Ṡa Ni Dha Pa Ma G̲a̲ Re
	Suha	Ṡa Dh̲a̲ N̲i̲ Pa Ma Pa G̲a̲ Ma Re
Sa G̲a̲ Ma Pa N̲i̲	Bhimpalasi	Ṡa N̲i̲ Dha Pa Ma G̲a̲ Re
	Dhani	Ṡa N̲i̲ Pa Ma G̲a̲
	Dhanashree	Ṡa N̲i̲ Dha Pa Ma G̲a̲ Re
	Abhir	Ṡa N̲i̲ Dh̲a̲ Pa Ma G̲a̲ Re
	Suha	Ṡa N̲i̲ Pa Ma G̲a̲ Re
Sa G̲a̲ M̍a Pa Ni	Multani	Ṡa Ni Dh̲a̲ Pa M̍a G̲a̲ R̲e̲
	Madhuvanti	Ṡa Ni Dha Pa M̍a G̲a̲ Re
Sa Ga M̍a Pa Ni	Maru-Bihag	Ṡa Ni Dha Pa M̍a Ga Re
	Jaitshree	Ṡa Ni Dha Pa M̍a Ga R̲e̲
	Malshree	Ṡa Ni Pa M̍a Ga
	Marga-Bihag	Ṡa Ni Dha Pa M̍a Ga Re

ASCENT	RAGA	DESCENT
Sa Ga Ma Dha Ni	Hemant	Ṡa Ni Dha Pa Ma Ga Re
	Bhinn-Shajda	Ṡa Ni Dha Ma Ga
	Audav-Bilawal	Ṡa Ni Dha Ma Ga
	Sourashtra-Bhairav	Ṡa Dha Pa Ma Ga R̲e
Sa Ga M̍a Dha Ni	Hindol	Ṡa Ni Dha M̍a Ga
	Panchama	Ṡa Ni Dha M̍a Ga Re
	Sanjh	Ṡa Ni Dha M̍a Ga
Sa G̲a Ma Dha N̲i	Bhageshree	Ṡa N̲i Dha Pa Ma G̲a Re
	Bhageshree-Bahar	Ṡa N̲i Pa Ma G̲a Re
Sa Ga M̍a Dh̲a Ni	Paraj	Ṡa Ni Dh̲a Pa M̍a Pa Ma Ga R̲e
	Basant	Ṡa Ni Dh̲a Pa M̍a Ga R̲e
Sa G̲a Ma Dh̲a N̲i	Malkauns	Ṡa N̲i Dh̲a Ma G̲a
	Kaunsi-Kanhara	Ṡa N̲i Dh̲a Pa G̲a Ma Re
	Komal-Bhageshree	Ṡa N̲i Dh̲a Ma Pa G̲a Ma Re
	Panchama-Malkauns	Ṡa N̲i Dh̲a Ma Pa Ma G̲a
Sa Ga Ma Pa Dha	Bhatiyar (Marva Thata)	Ṡa Ni Dha Pa Ma Ga R̲e
	Hemkalyan	Ṡa Dha Pa Ma Ga Re
	Nagasvaravali	Ṡa Dha Pa Ma Ga
Sa Ga Ma Pa Dha	Sindhu-Bahar	Ṡa N̲i Dha Pa Ma Ga Re
	Jayanth	Ṡa N̲i Dha Pa Ma G̲a
Sa Re Ga Pa Ni	Hamsadhvani	Ṡa Ni Pa Ga Re
	Hamsakalyan	Ṡa Ni Dha Pa M̍a Ga Re
Sa Re G̲a Pa Ni	Kohal	Ṡa N̲i Pa G̲a Re
	Daulati	Ṡa N̲i Pa G̲a Ma Re
Sa Ma Pa Dha Ni	Lalita-Gauri	Ṡa Ni Dh̲a Pa, Pa Dha Ga, M̍a Ga R̲e
	Kedar	Ṡa Ni Dha Pa M̍a Pa Dha Ma Re Sa

Study of Ragas having hexatonic scale:

ASCENT	RAGA	DESCENT
Sa Ga Ma Pa Dha Ni	Khamaj	Sa <u>Ni</u> Dha Pa Ma Ga Re
	Nand	Sa Dha Ni Pa, Dha M̍a Pa, Ga Ma Dha Pa Re
	Shukla-Bilawal	Ṡa Ni Dha Pa Ma Ga Re
Sa Ga Ma Pa Dha Ni	Bihagara	Ṡa Ni Dha Pa Ma Ga Re
	Lachhasakh	Ṡa Ni Dha <u>Ni</u> Dha Pa, Ma Ga Re
Sa <u>Ga</u> Ma Pa D<u>ha</u> <u>Ni</u>	Lakshmi-Todi	Ṡa <u>Ni</u> D<u>ha</u> Pa Ma <u>Ga</u> Re
	Gopi Ka Basant	Ṡa <u>Ni</u> D<u>ha</u> Pa Ma <u>Ga</u>
	Khat	Ṡa <u>Ni</u> Dha Pa <u>Ga</u> Ma Re
Sa Re Ma Pa D<u>ha</u> <u>Ni</u>	Adana	Ṡa <u>Ni</u> D<u>ha</u> Pa Ma <u>Ga</u> Re
	Jaunpuri	Ṡa <u>Ni</u> D<u>ha</u> Pa Ma <u>Ga</u> Re
	Devgandhar	Ṡa <u>Ni</u> D<u>ha</u> Pa Ma <u>Ga</u> Re
	Gandhari	Ṡa <u>Ni</u> D<u>ha</u> Pa Ma <u>Ga</u> <u>Re</u>
Sa Re Ma Pa D<u>ha</u> <u>Ni</u>	Asa-Todi	Ṡa <u>Ni</u> D<u>ha</u> Pa Ma <u>Ga</u> <u>Re</u>
	Gandhari-Todi	Ṡa <u>Ni</u> D<u>ha</u> Pa Ma <u>Ga</u> <u>Re</u>
Sa Re Ma Pa Dha Ni	Shuddha-Malhar	Ṡa Ni Dha Pa Ma Pa Ga Ma Re
	Miyan Ki Malhar	Ṡa Dha <u>Ni</u> Pa Ma Pa <u>Ga</u> Ma Re
Sa Re Ga Pa Dha Ni	Bilawal	Ṡa Ni Dha Pa Ma Ga Re
	Yamini-Bilawal	Ṡa Ni Dha Pa M̍a Pa Dha Pa Ma Ga Re
Sa Re Ga Pa Dha Ni	Kukubh-Bilawal	Ṡa Ni Dha <u>Ni</u> Dha Pa Ma Ga Re
	Devgiri-Bilawal	Ṡa Ni Dha <u>Ni</u> Pa Ga Ma Re
	Chandrakant	Ṡa Ni Dha Pa M̍a Ga Re
Sa Re Ga Ma Dha Ni	Hameer	Ṡa Ni Dha Pa M̍a Pa Dha Ga Ma Re
	Malgunji	Ṡa Ni Dha Pa Ga Ma <u>Ga</u> Re
Sa <u>Re</u> <u>Ga</u> M̍a D<u>ha</u> Ni	Todi	Ṡa Ni Dha Pa Ma <u>Ga</u> <u>Re</u>
	Gujari-Todi	Ṡa Ni D<u>ha</u> M̍a <u>Ga</u> <u>Re</u>

ASCENT	RAGA	DESCENT
	Bahaduri-Todi	Ṡa Ni Dha M̍a Ga Re
Sa Re Ga M̍a Dha Ni	Lalit	Ṡa Ni Dha M̍a Ma Ga Re
	Lalit-Pancham	Ṡa Ni Dha Pa M̍a Ma Ga Re
Sa Re Ga M̍a Dha Ni	Marva	Ṡa Ni Dha M̍a Ga Re
	Puriya	Ṡa Ni Dha M̍a Ga Re
	Sohini	Ṡa Ni Dha M̍a Ga Re
Sa Re Ga Ma Pa Ni	Jaijaiwanti	Ṡa Ni Dha Pa Ma Ga Re Ga Re
	Nat-Bihag	Ṡa Ni Dha Pa, Ga Ma Ni Dha Pa Ma Ga Ma Ga Re
Sa Re Ga Ma Pa Ni	Jyanth-Kanhara	Ṡa Ni Pa Ma Ga Re
	Nayaki-Kanhara	Ṡa Ni Pa Ma Ga Re
Sa Re Ga Ma Pa Dha	Chaya	Ṡa Ni Dha, Pa Re, Ga Ma Re
	Lachari-Todi	Ṡa Ni Dha Pa Ma Ga Re Ma

Study of Ragas having heptatonic scale:

Sa Re Ga Ma Pa Dha Ni	Gaur-Malhar	Ṡa Dha Ni Pa Ma Pa Ga Ma Re
	Sarparda-Bilawal	Ṡa Ni Dha Pa Ma Ga Re
	Gara	Ṡa Ni Dha Pa Ma Ga Re
	Chhyanat	Ṡa Dha Ni Pa M̍a Dha Pa Ga Ma Re
	Nat-Malhar	Ṡa Dha Ni Pa Ma Ga, Ma Re Ma Ṇi
	Nat-Bilawal	Ṡa Ni Dha Ni Pa Ma Ga Ma Re
	Devgiri-Bilawal	Ṡa Ni Dha, Pa Ma Ga Re
Sa Re Ga M̍a Pa Dha Ni	Yaman	Ṡa Ni Dha Pa M̍a Ga Re
	Durga-Kalyan	Ṡa Ni Dha Pa M̍a Ga Re Ma Re
	Samant-Kalyan	Ṡa Ni Dha Pa M̍a Ga Re
Sa Re Ga Ma Pa Dha Ni	Kafi	Ṡa Ni Dha Pa Ma Ga Re
	Kafi-Kanhara	Ṡa Ni Dha Pa Ni Pa Ma Pa Ga Ma Re

ASCENT	RAGA	DESCENT
	Hussani-Kanhara	Ṡa Dha N̲i̲ Pa Ma Pa G̲a̲ Ma Re
	Bageshree-Kanhara	Ṡa Dha N̲i̲ Pa Ma Pa G̲a̲ Ma Re
Sa R̲e̲ Ga Ma Pa D̲h̲a̲ Ni	Bhairav	Ṡa Ni D̲h̲a̲ Pa Ma Ga R̲e̲
	Kalingra	Ṡa Ni D̲h̲a̲ Pa Ma Ga R̲e̲
	Ramkali	Ṡa Ni D̲h̲a̲ Pa M̍a Pa D̲h̲a̲
		N̲i̲ D̲h̲a̲ Pa Ma Ga Ma R̲e̲
Sa R̲e̲ Ga Ma Pa Dha N̲i̲	Ahir-Bhairav	Ṡa N̲i̲ Dha Pa Ma Ga R̲e̲
	Ahiri	Ṡa N̲i̲ Dha Pa,Ma Ga R̲e̲
Sa R̲e̲ Ga M̍a Pa D̲h̲a̲ Ni	Purvi	Ṡa Ni D̲h̲a̲ Pa M̍a Ga Ma Ga R̲e̲
	Puriya-Dhanashree	Ṡa Ni D̲h̲a̲ Pa M̍a Ga R̲e̲
Sa R̲e̲ Ga M̍a Pa Dha Ni	Puriya-Kalyan	Ṡa Ni Dha Pa M̍a Ga R̲e̲
	Poorva-Kalyan	Ṡa Ni Dha Pa M̍a Ga R̲e̲
	Maligaura	Ṡa Ni D̲h̲a̲ Pa M̍a Ga R̲e̲
Sa R̲e̲ G̲a̲ Ma Pa D̲h̲a̲ N̲i̲	Bhairavi	Ṡa N̲i̲ D̲h̲a̲ Pa Ma G̲a̲ R̲e̲
	Uttari-Gunkali	Ṡa N̲i̲ D̲h̲a̲ Pa Ma G̲a̲ R̲e̲

TRADITIONAL COMPOSITIONS SHOWING THE USE OF A NOTE APPEARING IN THE ASCENDING ORDER

So far the study of Ragas has been made on the basis of ascending and descending orders. Ascending and descending orders guide us regarding the notes applied during ascent and descent. This, however, does not form the Raga. Sometimes a note which is not apparently applied in ascending/descending orders can be mildly applied in ascent/descent in the form of Kana. A few examples of this are given below:

A Gat in Raga Multani shows the application of Dhaivata* in Aroha though in the scale of Multani, Dhaivata is not used in ascending order.

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* Composition given on the following page.

TEENTAL **RAGA MULTANI** **RAZAKHANI GAT**

1 2 3 4 x	5 6 7 8 2	9 10 11 12 0	13 14 15 16 3
STHAYI	ᴹG G M'M'	G- G,R R, SS	NSS ᴹG M'
	dir dir	das r,da sr, dir	dir da ra
P — — P	— —		
da S S da	S S		
ANTARA			
P — — G	— M' P N	Ṡ ĠĠ ṘṘ ṠṠ	N- N,D -D,P
da S r da	S ra da ra	da dir dir dir	das r,da sr,da
G M'M' P DṠNṠ	— N D P	M' P GG M'M'	G- G,N -N S
da dir da ra	S da da ra	da ra dir dir	das r,da sr,da
G M'M' P, M'-	-G G		
da dir da, das	sr da		

TEENTAL **RAGA MIYAN KI MALHAR**

1 x	2	3	4	5 2	6	7	8	9 0	10	11	12	13 3	14	15	16
											P	P	N	M	P
											बो	ले	रे	ऽ	प
DN	Ṡ	—	–P	G	—	G	M	R	S	—					
पी	ऽ	ऽ	ऽह	रा	ऽ	प	पी	ह	रा	ऽ					
DN	Ṡ	—	–P	G	—	—	—	G	M	R	S	R	R	S	—
पी	ऽ	ऽ	ह	रा	ऽ	ऽ	ऽ	अ	ब	घ	न	ग	र	जे	ऽ
*S	S	D	—	D	D	N	P	MP	DN	Ṡ					
अ	ब	घ	ऽ	न	ग	ऽ	र	जे	ऽऽ	ऽऽ					

Composition in Raga Miyan Ki Malhar showing the usage of Tana *S S D -D D N P

RAGA **BAGESHREE** **EKTAL**

1 x	2	3 0	4	5 2	6	7 0	8	9 3	10	11 4	12
S	R	S	Ṇ	Ḍ	Ṇ	S	G	M	D	*P	D
च	तु	र	सु	ध	र	प	क	र	ली	ऽ	नी
N	—	—	D	—	—	G	—	*R	G	—	M
बई	ऽ	ऽ	यां	ऽ	ऽ	आ	ऽ	ऽ	ऽ	ऽ	ऽ

Composition in Raga Bageshree showing the use of *Rishabha and *Panchama in ascending order.

RAGA DES

अब होली खेलहूं न जाने रे
अबिंर गुलाल मुख पर डारे

1 x	2	3	4	5 2	6	7	8	9 0	10	11	12	13 3	14	15	16
						S	R	Ṇ	S	—	*R	G	M	—	P
						अ	ब	हो	ली	ऽ	खे	ल	हू	ऽ	न
DP	D	MG	M	GR	G										
जाऽ	ऽ	नेऽ	ऽ	रेऽ	ऽ										

Composition in Raga Des showing the use of *Rishabha in the ascent.

A composition in Raga Adana, based on Tarana by Bahadur Sen Khan Saheb, Sung by Pandit Nikhil Banerjee, presented in accompanying cassette (Please refer Annexure II) show ṠN PM PM RS Phrase of Sarang.

Quoting Mushtaq Hussain Khan Saheb, he says that a Raga maintains its character in elaborations but in Tana it can deviate from the rules. An example in Raga Kedar illustrated by Pandit Nikhil Banerjee is presented in enclosed cassette (Please refer Annexure II).

ANALYSIS OF RAGAS ON THE BASIS OF IDENTICAL NOTE STRUCTURE

There are a few Ragas which are allied to each other, because they have identical note patterns (Svara-Sangati-s) in the initial stage, but in advance stage of elaboration each of them has its own picture. A few groups of Ragas on the basis of identical note patterns are presented below:

I. Ragas with RMP Note Pattern

(a) RMP MR ṆSṆ.	Sarang
(b) RMP DMG SRG SṆ	Tilak Kamod
(c) RMP NDP MG RG S	Des
(d) RMP NDP MR PMR ṆS	Sur-Malhar

II. Ragas With the Note Pattern Ṇ R G.

(a) ṆR̲G MM̍M	Lalit
(b) ṆR̲G M̍PD̲ M̍P M̍G M̍R̲G	Puriyadhanashree
(c) ṆR̲G M̍PDP M̍GR̲M̍GR̲S	Puriya-Kalyan
(d) ṆR̲G M̍PD̲P M̍PGMR̲S	Purvi
(e) ṆR̲G G-R̲S ṆḌṆ	Puriya
(f) ṆR̲GM̍D M̍D̲ M̍GR̲	Marwa

III. Ragas with RP Combination.

(a) RPGMDP GMRS	Kamod
(b) RP MPDPDM RS ḌS	Durga
(c) RP G̲ MRS	Miyan Ki Malhar
(d) RP MP MR Ṇ̲P̣RRṆ̲S	Megh Malhar
(e) RP G̲MRS RGMPG̲MRS	Ramdasi Malhar
(f) RP GM - RS MPDṠ	Jaldhar Kedar

ANALYSIS OF RAGAS ON THE BASIS OF SIMILAR NOTE STRUCTURE

Characteristic phrase having similar notes, but difference in nature of notes leading to Raga difference. A few groups are taken up in support of this concept.

I. ṆRG — Phrase

(a) ṆRG, RGR, ṆRS	Yaman
(b) ṆR̲G, R̲GR̲, ṆR̲S	Purvi
(c) ṆR̲G, R̲G, Ṇ, R̲S	Puriya
(d) ṆR̲G̲, R̲G̲R̲SṆSḌ̲	Todi
(e) ṆR̲G̲, G̲M̍D̲, R̲G̲R̲S	Gujari Todi
(f) ṆR̲G M̍R̲GR̲S	Puriya Dhanashree
(g) NR̲G R̲M̍GR̲S	Puriya Kalyan

II. D N R — Phrase

(a) ḌṆR, ṆRS	Yaman

(b) ḌṆ^{G}R, GR, ṆS, ḌṆR	Jaijaiwanti
(c) ḌṆR, ṆR, GR	Marwa
(d) ḌṆR, RS	Ahir Bhairav
(e) ḌṆR, R, RS RGGMR, S	Darbari — Kanhara

III. N S G Phrase

(a) ṆSG, R, S	Bhimpalasi
(b) ṆSG, RS	Bihag
(c) ṆSGR, ṆS	Pilloo
(d) ṆSG, RS	Multani

IV. S G M G Phrase

(a) SGMGRS	Bihag
(b) SGM̍GR, SR, S	Maru Bihag
(c) SG, M̍G, RS	Multani
(d) SG, M̍GRS	Madhuvanti

CONCLUSION

In the opinioin of some scholars, some Ragas were created on the basis that the notes remain the same (identical) but differentiation between Ragas occurs due to change in the ascending or descending forms of these notes. It has been the endeavour of this chapter to study the Ragas on this basis.

From an examination of the Ragas currently in practice in the light of the above, it can be firmly concluded that:

1. There are always same or more number of notes in the Avroh (descending order) than in the Aroh (ascending order) of any Raga. The Ragas are either Odava — Odava, Shadava — Shadava, Odava — Sampurana etc. There is hardly any reference of any Ragas composed till date where this order has been altered, that is, having seven notes in ascent and five in descent. Hence this feature has also been determined to be one of the basis of the formation and difference of Ragas.

2. The differentiation in Ragas, occurs due to change in the ascending and descending orders of notes. Thus the individual character

and features of Ragas having the same notes merges basically due to:

(a) the distinctive Avroh Ang; and the Aroh Ang usually remains the same in such cases. The Avroh Ang itself is a critical factor in the creation of the final picture of the Raga.

(b) the Aroh and Avroh remains the same, but distinction occurs due to the change in nature of notes in either of them.

3. Relation between Ragas can be due to the identical/similar note structures followed by different combinations of notes resulting into different Ragas.

Of course, we cannot forget that one of the important factors in the composition of any Raga is the way the notes are applied or enunciated.

5

Specific Groups of Allied Ragas

PROPER APPLICATION AND ENUNCIATION OF NOTES IN ALLIED RAGAS

In the previous chapter Ragas were examined broadly on the bases of similarity and identity of scales and note-patterns. Now, specific groups of allied Ragas shall be studied on the basis of enunciation of notes. Ragas in each group have identical scale i.e. the notes applied in the ascending and descending orders is the same. Though the scale is identical, these Ragas sound different and have different moods and expressions. To the trained ear the difference does not appear to be mild. On the contrary, a trained and experienced artiste finds great difference between two such allied Ragas since any note which is not applied at a proper place and in a proper manner may not only change the mood of the Raga in question but also intrude into the nearest allied Raga.

In the opinion of Smt. Gangu Bai Hangal — if the notes are not applied properly at its place then neither the Raga in question nor even the allied Raga will be able to create its characteristic atmosphere. In support of her view she gives the example of Marva and Puriya. In her opinion if Rishabha of Marva is not being applied at its place (स्थान) then the Raga will neither be Puriya nor Marva because other characteristic of Puriya are not present in the performance. Thus, she emphasises that the particular place (स्थान) of every note in a Raga should be learnt from Guru and repeated thousands of times so that it is permanently retained in the memory to be used as and when required.

She also strongly believes in the totality of a Raga. The notes in a Raga are not perceived individually rather they are perceived within a set of notes. Before rendering any Raga the image of its note patterns should be formed on the mental screen. This image helps in placing the notes at its proper place (स्थान).

Regarding the performance of a Raga she says that she is very economical with the Svaras of a Raga. When asked why it was so, she replied that

in her opinion the Raga should be projected slowly note by note in different stages. Reaching the Tar Sa in first two or three Tanas and covering the full octave should not be the manner to render a Raga. She strongly believes that the first Tana or the opening phrase of any Raga should immediately indicate what Raga is going to be performed. She was amused with the idea that sometimes a performer performs a Raga for half an hour or so and still is not able to disclose what Raga is being performed. This style of rendering a Raga does not find favour with her.

Since every note in each Raga has its own place, hence while elaborating any Raga one has to be very cautious because every note in every Raga cannot be elaborated.

Ustad Asad Ali Khan believes that the moment you apply one note you take up one more responsibility. Therefore, at any time during the process of elaboration (बढ़त) the next note is being added and at the same time your responsibilities also keep on increasing since at this stage there is danger of confusing the chalan of not only allied Ragas but also Ragas which may apply similar notes.

For instance, in Raga Darbari — Kanhara Sa Re, $\underline{Ga}$ $\underline{Ga}$ Ma Re, Sa, whereas in Raga Desi $^{\underline{Ga}}$Re $\underline{Ga}$ Sa Re $\underline{\dot{Ni}}$ Sa.

It is clear that there is a difference in treatment of Rishabha in both these Ragas. Unless Re is pronounced with the pauses in a way that it demands Gandhara, it cannot be Darbari - Kanhara. Whereas if a similar behaviour is adopted with Re in Desi it would not be Desi. Therefore, how one note has to be treated and while applying in what way it has to be saved from other ragas is indeed a matter of great responsibility.

FACTORS DISTINGUISHING ALLIED RAGAS

The following are the factors on which basis allied Ragas are differentiated:

1. Speed: When the notes applied are the same Ragas change due to the tempo. For instance, Darbari-Adana.

2. Chalan or Note patterns: When Svara and speed are the same then allied Ragas differ because of different chalans or note patterns.

3. Vad-Samvad: When notes applied are the same and the speed at which Ragas are performed is also the same, the change occurs in them due to different Vad-Samvad of notes.

Illustrations in Raga Bhupali, Deshkar and Shuddha-Kalyan is presented in the cassette tape on Been by Ustad Asad Ali Khan. (Please refer Annexure II).

CRITICAL STUDY OF GROUPS OF ALLIED RAGAS

TODI-MULTANI

DESCRIPTIONS

RAGA TODI

Raga Todi, which comes under Todi Thata, is one of the most exalted Ragas of North India. Its Vadi Svara is Komal Dhaivata (Dha) and Samvadi Svara is Komal Gandhara (Ga). Panchama is avoided in the ascending order. Thus its Jati is Shadava-Sampurana. Along with Teevra Madhyama (Ma), Komal Rishabha (Re), Komal Gandhara (Ga) and Komal Dhaivata (Dha) are used in this Raga. Todi is performed in the morning hours. Re, Ga and Dha are Nyasa Svaras. The mood of this Raga is very tender and compassionate.

ASCENT — S R G M D N Ṡ

DESCENT — Ṡ N D P M D M G R S

INITIAL PHRASE — S R G, R G R S, Ṇ S D Ṇ S R G

RAGA MULTANI

Raga Multani also belongs to Todi Thata. Its scale is same as that of Raga Todi, but the treatment of the individual notes differs considerably. Rishabha and Dhaivata are not used in the ascending order, therefore, the Jati is Odava - Sampurana. Its Vadi Svara is Panchama and Samvadi Svara is Shadja. Sa, Pa and Ni are Nyasa Svaras. Multani is performed in late afternoon. This Raga induces quiet, loving contemplation. This Raga is more virile, tranquil and less mild than Todi.

ASCENT — S G M P N Ṡ

DESCENT — Ṡ N D P M P G M G R S

INITIAL PHRASE — Ṇ S M G M P M G, M G, R S

DIFFERENCES

The following are the factors on the basis of which these two Ragas are differentiated.

A. Ascending, Descending orders are not the same.

B. R̲e and Dh̲a of Todi is not the same as Multani's.

C. Teevra Madhyama and Komal Gandhara of Todi is different from Multani.

D. Panchama is applied differently in both these Ragas.

E. Main phrases of Todi are different from Multani.

The above differences are explained and illustrated below:

A.

	Todi	**Multani**
ASCENT	S R̲ G̲ M̍ D̲ N Ṡ	S G̲ M̍ P N Ṡ
DESCENT	Ṡ N D̲ P M̍ P M̍ D M̍ G̲ R̲ G̲ R̲ S.	Ṡ N D̲ P M̍ P M̍ G̲ M G̲ R̲ S.

In this case Ṡ N D P M̍ P M̍ D M̍ G̲ R̲ G̲ R̲ S does not directly justify the word descending, but in Raga Todi it is not allowed to descend in straight way. Similarly in Raga Multani one has to come back with Ṡ N D̲ P M̍ G̲ M̍ G̲ R̲ S.

B. Komal Rishabha is more important in Todi than it is in Multani. In Todi Rishabha gets different colours when applied with Komal Gandhara, than when it emerges from Sa. It also undergoes microtonal alterations. This is also a Nyasa Svara and is used both in ascending and descending orders, whereas in Multani, Rishabha is not so important. In Multani, Rishabha is treated very weakly, in a subtle manner. It is certainly not a strong note in Multani.

Sometimes it is totally avoided. Since it is only slightly touched in the descending order and no halt is made on it therefore, it is lower in pitch i.e. nearer to Sa, than the Komal Rishabha used in Todi.

Komal Dhaivata is more important in Todi. It is a Nyasa Svara and it has a link with all the Svaras used in the scale. Since it is a Nyasa Svara therefore, its pitch is also higher as compared to Dhaivata used in Multani. In Multani, Komal Dhaivata is treated the same way as Komal Rishabha. No halt is made on it. It can sometimes be avoided also and is used as a passing note. It is lower in pitch and nearer to Panchama. In Todi it is a strong note and has an identity of its own.

Note: (applicable to all the groups of Ragas). Here ascending and descending does not mean the scale nor does these depict the Chalan and give a full picture of the Raga. It tries to bring out the melodic movement of the Raga.

C. Komal Gandhara in Todi is a very important note and intonated at a slightly lower pitch. It is bent towards Komal Rishabha and is sung with Re. This naturally lowers its pitch. It is soft and tender. Whereas in Multani Komal Gandhara is higher in pitch and bent towards Teevra Madhyama. Komal Gandhara in Multani is always enunciated with a touch of Teevra Madhyama and this raises its pitch. It is bright and firm. In both the Ragas it is a Nyasa Svara.

Teevra Madhyama in Todi is sharp with no ornamentation. It has a direct link with Komal Rishabha in the phrase G M D M R G R S. It is applied as a link between Ga and Dha.

In Multani Teevra Madhyama is more important and illumined and higher in pitch. It swings within itself and comes to Gandhara Komal with a long drawn out Meend.

D. Panchama in Todi is a weak note. It is normally applied in the descending order though some musicians do use it in the ascending in the phrase — P P, MP D M G R G R S. Here it is employed as a passing note with no stress laid on it. In descending order Dhaivata generally emerges into Panchama and this sounds very appealing. Sometimes this note is avoided in descending order too.

Panchama, being the Vadi Svara, is of great importance in Multani. It is a Nyasa Svara. Therefore, in any phrase in ascending and descending form the halt is made on Panchama. It has a very lively and illuminating effect in phrases like MG M P, P, M P M G ^{R}S. However, the impression it conveys in Todi is a subdued one.

E. Main phrases depicting Raga Todi and Multani.

Todi	**Multani**
N D N S ^{G}R G R S	N S^{M} G M P M G ^{R} S
R G M D M G ^{G} R G R S	^{M} G M P, P, P, M P M G, M G R S.
R G M D M G^{G}R^{R}G R S N S	^{M} G M P N D P, P, M P, M P D P
^{N} D, ^{D}M ^{N}D S.	M G M G ^{S}R S.

In Antara it goes as:

$^{\underline{G}}\underline{R}\ \underline{G}^{\underline{D}}\acute{M}\quad \underline{D}\ \dot{S}$ or

$\underline{G}^{\underline{D}}\acute{M}\ ^{N}\underline{D}\ \dot{S}$

In Antara it goes as:

$^{\acute{M}}\underline{G}\ \acute{M}\ P\ N\ \dot{S}$

. Illustration presented in the enclosed cassette tape. Please refer Annexure II.

BHAIRAV-GAURI

DESCRIPTIONS

BHAIRAV

Raga Bhairav originates from Thata Bhairav. Its Vadi Svara is Komal Dhaivata and Samvadi Svara is Komal Rishabha. Generally speaking, musicians use all the Svaras in ascending and descending orders and consider the Jati to be Sampurana - Sampurana. However, according to Ustad Mushtaq Ali Khan and some other musicians Re and Pa are avoided in the ascending order thus the Jati is Odava Sampurana.* Komal Rishabha, Komal Dhaivata and all other Svaras used are Shuddha. This Raga is performed in the morning. In the opinion of Pandit Ravi Shankar, this Raga imparts morning invocation expression. Ustad Hafeez Ahmed Khan also believes that Bhairav represents the mood for prayers and invocation. It is masculine but tender in nature. Pandit Jitendra Abhishekhi feels that Bhairava being a morning Raga imparts an energetic mood as morning symbolises energy.

ASCENT	—	$\underset{\cdot}{N}$ S G M $\underline{D}$ N $\dot{S}$ $\underline{R}$
DESCENT	—	$\dot{S}$ N $\underline{D}$ P M G $\underline{R}$ S
INITIAL PHRASE	—	$\underset{\cdot}{N}$ S G M$^{\underline{N}}\underline{D}^{\underline{N}}\underline{D}$ P, M, G M$^{\underline{G}}\underline{R}$ S.

GAURI

There are two or three types of Gauri. However, Raga Gauri which is in practice and heard most of the time belongs to Bhairava Thata. Its Vadi Svara is Komal Rishabha (R̲e) and Samvadi Svara is Panchama (Pa). Ga and D̲ha are avoided in ascending order thus the Jati is Odava - Sampurana. This

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* The Writer hereself belongs to Senia Gharana tradition. Ustad Mushtaq Ali Khan being her Dada Guru therefore, the description of Raga Bhairav given here belongs to Odava - Sampurana Jaṭi as per the traditions of our Gharana.

Raga is performed in the evening. In the opinion of Ustad Hafeez Khan, Gauri denotes feminine traits and imparts sheer helplessness, loneliness and melancholic mood.

ASCENT — S $\underline{R}$ M P N $\dot{S}$
DESCENT — $\dot{S}$ N $\underline{D}$ P M G $\underline{R}$ S
INITIAL PHRASE — S S^{S} $\underline{R}$ G, $\underline{R}$ S, S P M P G S^{S} $\underline{R}$ G^{S}, $\underline{R}$ S

DIFFERENCES

A. Ascending orders are different.
B. Treatment of Rishabha and Dhaivata.
C. Treatment of Gandhara.
D. Treatment of Nishada.
E. Treatment of Panchama, Madhyama.
F. Main phrases are different.

A.	Bhairav	Gauri
ASCENT	S G M $\underline{D}$ N $\dot{S}$	S $\underline{R}$ M P N $\dot{S}$

Thus we see that their ascending orders differ.

B. Rishabha is very important in Bhairava and is enunciated with heavy, slow oscillation coming from Komal Gandhara. It keeps swinging between Gandhara and Rishabha, and does not stay at one place. It is twice Andolit and used in phrases G M $^{\underline{G}}\underline{R}$ $^{\underline{G}}\underline{R}$ S or S $^{G}\underline{R}$ $^{G}\underline{R}$ S $\underset{.}{N}$ $\underset{.}{\underline{D}}$ $^{\underline{N}}\underset{.}{\underline{D}}$ $\underset{.}{P}$. Rishabha is often a long and a strong note.

Rishabha in Gauri is most of the time enunciated with the Kana of Sa. Sometimes it even has a Kana of Ga. There is no pause on Re, but very rarely one may pause at it. It is usually a short and a feeble note. It is tilted towards Sa and represents absolutely helpless expression. It is used in phrase S $^{S}\underline{R}$ G, S$\underline{R}$ G, $^{S}\underline{R}$, S. Sometimes it is even used in R P and SP combination.

Dhaivata in Bhairava is treated in the same way as Rishabha. It is andolit twice with a touch of Komal Nishada. Though Ga and Ni do not appear in Bhairav's scale but they appear as grace notes without which Re and Dha would not acquire their characteristic flavour. It is used in phrases like GM $^{\underline{N}}\underline{D}$ $^{\underline{N}}\underline{D}$ P or $\dot{S}$ $\dot{N}$ $^{\underline{N}}\underline{D}$ $^{\underline{N}}\underline{D}$ P.

In Gauri, Dha̲ does not have as much importance as it has in Bhairava. It is not enunciated with any vibrato. It is used as a straight note in the descending order only in phrases like P D̲ M G^{S}R̲ G, R̲, S or P D̲ P M G S^{S}R̲ G, R̲, S.

C. Natural Gandhara is used in Bhairava. In ascent it is followed by Madhyama and in descent it is applied in a Vakra step again followed by Ma i.e. G M^{G}R̲ S. Dr. (Mrs) S. Mutatkar quoting some musicians avers that according to them Ga is avoided in ascent and slightly used in descent with no pause on it; whereas some others are of the opinion that it is not avoided but at the same time not even strongly applied.

In Gauri Gandhara has a very peculiar place. Though it is avoided in the ascending order, but it appears in the phrase S SR̲ G, R̲, S. There is a halt on Ga and it is struck with a bang and is very forceful.

D. Panchama is never avoided in Bhairava. In Gauri it is sometimes used in R̲ P combination like Raga Shree. At this time Madhyama shines too like in phrase — R̲ P, P, D̲ M, M, S R̲ G R̲, S. Though Madhyama in Gauri is otherwise used as a passing note. Sometimes from Sa one may straightaway go to Pa as S, P, M P G, S^{S} R̲ G, ^{G}R̲ S, or S P, D̲ P M, P G, S^{S}R̲ G, R̲ S.

E. Nishada is weak in Bhairava and no pause is made on it.

In Gauri, Ni is a strong note. In the lower octave it is treated heavily and phrases pause at this note. For instance — S ^{S}R̲ G ^{S}R̲ S Ṇ Ḍ̲ S Ṇ, Ṇ, S ^{S}R̲ G, ^{G}R̲ S here, lower Ni has depth and majesty in it.

F. **Bhairava**

Ṇ S G M ^{N}D̲ ^{N}D̲ P, G M
^{G}R̲ ^{G}R̲ S.
M G R̲ S Ṇ S G M P M, G M
D̲ N Ṡ N D̲ P G M R̲ S
P M G M R̲ S Ṇ S G M
D̲ P G M R̲ S

Gauri

S, S R̲ G, ^{S}R̲ S , Ṇ Ḍ̲ Ṇ
S Ṇ Ḍ̲ Ṇ, S ^{S}R̲ G, R̲ S .
M P D̲ P N D̲ P, ^{G}R̲ G,
Ṇ, S^{S}R̲ G, R̲ S.
S ^{S}R̲ G, R̲, S Ṇ Ḍ̲ S Ṇ
Ṇ, Ṇ, Ṇ, S R̲ G, R̲ S.

BHUPALI — DESHKAR — SHUDDHAKALYAN

DESCRIPTIONS

BHUPALI

Raga Bhupali belongs to Kalyan Thata (Mela). Performing musicians consider it to be the prominent Raga. Its Vadi Svara is Gandhara (Ga) and Samvadi Svara is Dhaivata (Dha). Madhyama and Nishada are avoided both in ascending and descending orders; thus the Jati is Odava-Odava. Svaras used are all Shuddha. Nyasa Svaras are Ga and Dha. Bhupali is performed at night in slow and dignified tempo. It represents contentment, confidence and sobriety.

ASCENT — S R G, P D Ṡ.
DESCENT — Ṡ D P G R S Ḍ S.
INITIAL PHRASE — Ḍ S Ḍ S R P G, R S.

DESKHAR

Deshkar has the same scale as Bhupali, but it belongs to Bilawal Thata. Its Vādi Svara is Dhaivata (Dha) and Samvadi is Gandhara (Ga). It is performed during the second pahar of the day. Nyasa Svaras are Pa, Dha and Sa. It represents a bright and gay mood.

ASCENT — S R G P D Ṡ
DESCENT — Ṡ D P G R S
INITIAL PHRASE — G P D, P, D D P, G P D,P G R S.

SHUDDHA-KALYAN

Shuddha-Kalyan belongs to Kalyan Thata. Its Vadi Svara is Gandhara (Ga) and Samvadi Svara is Dhaivata (Dha). It's ascending order is same as Bhupali and Deshkar but descending is different. Teevra Madhyama (Ma) and Shuddha Nishad (Ni) are applied along with scale of Bhupali in descending order. Thus the Jati is Odava-Sampoorana. Nyasa Svaras are Ga and Pa. It has less serious mood in comparison to Bhupali.

ASCENT — S R G P D Ṡ
DESCENT — Ṡ N D P M̍ G R S.
INITIAL PHRASE — S R G R GR S R G, P M̍ R G, R S.

DIFFERENCES

Following are the factors on the basis of which these three allied Ragas depict different moods.

A. Descending orders are different.

B. Place and treatment of Rishabha in all three Ragas.

C. Treatment of Gandhara and Dhaivata is different in the three Ragas.

D. Panchama has different place is each of these Ragas.

E. Position of Teevra Madhyama (M̍a) and Shuddha Nishada (Ni) in these Ragas is different.

F. Different octaves for elaboration.

G. Main phrases of these Ragas are different.

All these points shall be discussed in detail:

A.	**Bhupali/Deshkar**	**Shuddha-Kalyan**
DESCENT	Ṡ D P G R S	Ṡ N D P M̍ G R S

B.	**Bhupali**	**Deshkar**	**Shuddha-Kalyan**
TREATMENT OF 'RE'			
(i)	G R, PGR	P^{G}R, GPGR, G P D P GR	S R G R SRG R (P) R
(ii)	Natural Position Towards 'Sa'	Very Little bit higher than natural Towards 'Ga'	Little bit higher Towards 'Ga'
(iii)	Slightest Andolan.	No Andolan	Straight and Pointed.

In Senia Gharana Raga Deshkar is performed with Komal Rishabha. This is in order to avoid any confusion with regard to the application of Svara Rishabha. Because Komal Rishabha will come out distinctly in comparison with Bhupali & Shuddha Kalyan though this is not in practice.

C. Treatment of 'Ga'

Bhupali	Deshkar	Shuddha-Kalyan
P G, D P G	G G P D P D P G S R G P D P D, G, D P G.	R G S R R S P M G R G R P M G (P) R R G.

Treatment of 'Dha'

D S D, R S D, D S D, G R D S D.	Dhaivata slightly higher than the natural:	S D S, S D R S. S D S, M P D P.
Slight Andolan from 'Sa' Lower.	S D S D P, G P D P D, D G P, G P D P , G R S.	G R G P M D P, M G R S. Natural
	Thakur Jai Dev Singh opined that Deshkar has more importance of Dha and it is higher than the natural Dhaivata.	

D. Treatment of 'Pa'

Bhupali	Deshkar	Shuddha-Kalyan
No halt; emphasis on Panchama is much less than other two Ragas. S D P G R S R P G.	G P D P D, P, G P D P D, P G R S	R G P D P, (P) R G, S R S (P) M G, S D P S, P S R, P M G R G P D P M G G R G P M D P G R S.

According to Late Thakur Jai Dev Singh 'Pa' is much prominent in Bhupali in comparison to Deshkar.

E. Raga Bhupali gives a slight hint of Ma and Ni in gliding steps between P G and S D. In fact the use of these two Svaras is so subtle that many people cannot even observe it. In Deshkar there is a total absence of Ma and

Ni. It is in no way hinted in this Raga. In Shuddha-Kalyan M̍a and Ni are very prominent. Some musicians openly apply these two Svaras in the descending orders whereas some other take these two Svaras in Alap only while coming back from Pa to Ga and Sa to Dha. It is much more prominent and visible in Shuddha-Kalyan in comparison to Bhupali.

F. Bhupali and Shuddha-Kalyan both mostly dwell in lower and middle octaves. Since both these Ragas have majestic flavour therefore, lower octave adds flavour to their majestic and serious characters. Deshkar, on the other hand is to be performed in middle and high octaves. Since it has a comparatively light and lively mood therefore, high register helps in creating this effect.

G. BHUPALI — ^{S}Ḍ ^{S}Ḍ S, ^{S}Ḍ S R ^{G}P G, D P G , ^{D}Ṡ Ḍ, ^{G}P G, ^{D}Ṡ D P G R S Ḍ S.

DESHKAR — G P D P D, Ṡ D Ṡ, P, G R G P D, D Ṡ, P, G P D P G, P G R S Ḍ S, Ḍ S R G, G P D P G R S.

SHUDDHA-KALYAN— S, S R G R G R S, S R G, P M̍ G, R, (P) R G R S, Ṣ Ṇ Ḍ P̣, P̣ Ḍ S, R G R S, (P) R G R S.

MARVA — PURIYA — SOHINI

DESCRIPTIONS

RAGA MARVA

Raga Marva belongs to Marva Thata. Its Vadi Svara is Komal Rishabha (R̲e) and Samvadi Svara is Dhaivata (Dha). Panchama is avoided both in ascending and descending orders; thus the Jati is Shadava-Shadava. Komal Rishabha and Teevra Madhyama are used. Rest of the Svaras are all Shuddha. This Raga is performed during the evening hours. R̲e and Dha are Nyasa Svaras. According to Late Ustad Ameer Khan this Raga gives a feeling of separation and gloomy mood. It makes one sad after listening to this Raga.

ASCENT — Ṇ R̲ G M̍ D N Ṡ Ṙ̲
DESCENT — Ṙ̲ N D M̍ G R̲ S
INITIAL PHRASE — Ḍ Ṇ R̲, R̲ Ṇ Ḍ, Ḍ R̲ S

RAGA PURIYA

Raga Puriya belongs to Marva Thata. Its Jati is also the same since Panchama is avoided both in ascending and descending orders. Vadi Svara

is Gandhara (Ga) and Samvadi Svara is Nishada (Ni). It is performed in the evening. Ga and Ni are Nyasa Svaras. Nature of this Raga is serious.

ASCENT	— S, Ṇ R̲ G, M̍ D N Ṙ̲ Ṡ
DESCENT	— Ṙ Ṡ N D M̍ G R̲ S
INITIAL PHRASE	— Ṇ Ḍ Ṇ, M̍ G, Ṇ R̲ S

SOHINI

Raga Sohini belongs to Marva Thata. It has the same scale as Marva and Puriya have. Komal Rishabha is avoided in ascent and Panchama is avoided both in ascending and descending orders; thus the Jati is Odava-shadava. Dhaivata is Vadi and Gandhara is Samvadi. Nyasa Svaras are M̍a, Dha and Tar Saptak Ṡa and Ṙ̲e. It is to be performed after midnight. In the opinion of Pandit Nikhil Banerjee, it has a very tender, soft and loving mood and needs gentle treatment. No Gamaka or excessive ornamentation is needed. However, the main mood of the Raga depicts a desire to meet the highest spirit.

ASCENT	— S G M̍ D N Ṡ R
DESCENT	— Ṡ N D M̍ G M̍ G R̲ S
INITIAL PHRASE	— M̍ G M̍ D N Ṡ Ṙ̲ Ṡ

DIFFERENCES

Following are the factors on basis of which these three Ragas can be differentiated:

A. Difference in ascending order of Marva, Puriya with Sohini.

B. Treatment and place of R̲e and Dha in these three Ragas are different.

C. Gandhara and Nishada are treated differently.

D. Place of Teevra Madhyama in these Ragas.

E. Characteristic combination of Svaras are different.

F. All three Ragas dwell in different Saptaks.

G. Main phrases of all these Ragas are different.

All these points are now taken up in detail:

A. All the three Ragas have similar descent but ascent is different.

	Marva	Puriya	Sohini
ASCENT	R̲ G M̍ D Ṡ	Ṇ R̲ G, M̍ D N Ṙ̲ Ṡ	S G M̍ D N Ṡ

B. Treatment of Komal Rishabha

In Marva more emphasis is placed on Rishabha. There is a halt on Rishabha while ascending and descending. It stands by itself therefore, Rishabha used in this Raga is little bit higher than the usual Komal Rishabha. It is used without any oscillation and ornamentation. a note tends to sound higher when the pause is made on it, therefore, Rishabha is also higher in its pitch. It is very bright and illumined in its nature.

Komal Rishabha used in Raga Puriya is lower in degree than the usual Komal Rishabha. It is nearer to Shadja and used as a passing note. No halt is made on it. Sometimes it is used only in the form of Kana while taking Meend from Ga to Sa as in the phrase G R̲ S. The tendency of R̲e is to come back to the tonic i.e. Shadja.

In Sohini Rishabha gets importance only in higher octave. Its position is natural. Though no halt is made on it all the same it is not avoided either. Whereas in middle octave it is applied only while descending with Gandhara in the phrase G R̲ S.

Treatment of Dhaivata

Dhaivata has a very prominent place in Marva. It is very straight and strong. While ascending and descending pause is made on it. It has a higher pitch than the natural pitch of Dhaivata.

In Puriya, Dha is not prominent and sometimes even avoided while going to Ni from M̍a and vice-versa.

In Sohini Dha has its natural pitch. It is an important note in this Raga and never omitted while ascending or descending.

C. Treatment of Gandhara

In Marva, Gandhara is at its natural pitch. It is never avoided in ascent and descent and used in the phrase R̲ G M̍ D, D M̍ G R̲.

In Puriya, Gandhara has a very important place. It is little bit higher in its pitch when it comes from M̍a. Long pause is made on this note.

In Sohini, Gandhara is always applied with Teevra Madhyama and goes back to Teevra Madhyama i.e. M̍ G M̍.

D. Treatment of Nishada

In Marva mostly phrases are started from Ṇi and Shadja is avoided i.e. Ṇ R̲ G Ṁ D, If Sa is avoided then it follows R̲e whereas if Sa is applied then Ṇi is mostly avoided. From Dha one goes straight to Ṡa but Dha has a touch of Ni as in Ṁ ᴺD Ṡ.

In Puriya, Nishada has a very important place. In fact the life of a Raga is in this note. It has a link with the Svara it is applied in a long drawn out Meend i.e. Ṇ Ḍ S Ṇ. Since its nature is serious long drawn out meends help in depicting this mood. Shadja has less importance because of prominent place of Nishada.

In Sohini, Nishada is maximum applied in comparison to Puriya and Marva. It is also very slightly higher in its pitch.

E. Place of Teevra Madhyama

In Marva, Ṁa in never avoided and keeps the link between Ga and Dha i.e. R̲ G Ṁ D or D Ṁ G R̲.

In Puriya, Ṁa is of importance as its Gandhara has a touch of Ṁa i.e. it comes from Teevra Madhyama as Ṁ G. It also has a link with Nishada.

In Sohini, Ṁa is at times the lower limit for melodies as it is an Uttarang Pradhan Raga. Ṁa has a long halt and swings within its own Shruti-s and then comes to Ga i.e. Ṁa Ga or Ṁa Ga Ṁa.

F. In Marva, characteristic combination of notes are R̲e — Dha or R̲e Ni Dha. In Puriya Ni — Ṁa, Ṁa — Ni or Ni Ṁa Ga or Ṁa Ni Ṁa Ga combinations are prominent. In Sohini, Dha — Ga combination is used or Ṁ D N Ṡ.

G. Marva dwells in middle octave and the movement of notes is straight.

Puriya dwells in lower octave and has a serpentine movement and there is a long drawn out linking of notes.

Sohini shines in high octave. Its melodies mostly start from Tar Ṡa and descend to Gandhara. It very rarely goes to lower tetrachord and lower register.

H. MARVA — Ṣ, Ḍ Ṇ S R̲, R̲, R̲ S Ṇ Ḍ, Ḍ Ṇ S R̲, R̲ G R̲, S Ṇ Ḍ, Ṇ S,
R̲ G Ṁ D, R̲, Ṁ G R̲, R̲ Ṇ Ḍ, Ḍ R̲, S.

PURIYA — S Ṇ Ḍ Ṇ, Ṇ Ṃ, Ṃ Ṇ Ḍ Ṇ, Ṇ R̲ G, G Ṁ G, G R̲ S Ṇ,
Ṇ R̲ G, G, R̲ S.

SOHINI — Ṁ D N Ṡ Ṛ Ṡ, Ṡ Ṛ Ṡ Ṛ N Ṡ N D N, Ṁ G, Ṁ D N Ṡ Ṛ Ṡ.

DARBARI — ADANA

DESCRIPTIONS

DARBARI

Darbari-Kanhara is a majestic Raga and belongs to Asavari Thata. Its Vadi Svara is rishabha (Re) and Samvadi Svara is Panchama (Pa). Since all the Svaras are applied in ascending and descending orders therefore, its Jati is Sampurana-Sampurana. It is to be performed at midnight. Komal Gandhara, Komal Dhaivata and Komal Nishada are used in this Raga. G̲a and Dh̲a are most of the time applied in a Vakra manner. It is to be performed in a dignified and slow manner. Nyasa Svaras are Sa, Re, Pa and Dh̲a. Darbari's mood is very serious. It has deep emotion and satisfaction, with some sobriety and passion.

ASCENT	— S R G̲, M P D̲, N̲ Ṙ Ṡ.
DESCENT	— Ṡ D̲, N̲ P, M P G̲ M R S.
INITIAL PHRASE	— ᴺD̲ ˢN̲ S R, R, ᴹG̲ M R, S.

ADANA

Raga Adana also belongs to Asavari Thata. It has the same scale as Darbari. Its Vadi Svara is Tar Saptak Shadja (Ṡa) and Samvadi Svara is Panchama (Pa). G̲a and Dh̲a are avoided in ascent thus its Jati is Odava-Sampurana. In the descent they are applied in the Vakra manner as G̲ M R S and D̲ N̲ P. It is to be performed after midnight. Nyasa Svaras are Pa and Ṡa. Adana is rich with fast passages, therefore its mood is light in comparison to Darbari's serious and majestic flavour.

ASCENT	— S R M P N̲ Ṡ
DESCENT	— Ṡ D̲ N̲ P M P G̲ M R S
INITIAL PHRASE	— M P Ṡ ᴺD̲ N̲ P M P Ṡ

DIFFERENCES

Following are the factors which help in creating different moods in these two Ragas.

A. Ascending and Descending orders are different.

B. Both have different octaves for elaborations.

C. Treatment of Ga and Dha is very different in both the Ragas.

D. Treatment of Re and Ni is different in these two Ragas.

E. Characteristic phrases are different.

Now all these points shall be discussed in detail:

A. ASCENT

DARBARI — S R G, M P D, N Ṙ Ṡ
ADANA — S R M P N Ṡ

Though descending order is same in both these Ragas yet in Darbari the notes are applied in slow tempo whereas in Adana the tempo is fast.

B. Darbari dwells in lower and middle octaves. It is a serious Raga with majestic flavour, therefore, elaborations in lower octave suit its character.

Adana is elaborated in middle and Light octave. In fact mostly its phrases start from Ma or Pa and go to Tar Saptak. It has a light mood in comparison to Darbari and it is brought out effectively in higher register.

C. Gandhara in Darbari has a very special place and is enunciated with slow Andolan. It keeps swinging between Ma and Ga. Sometimes it is even enunciated from Re. Darbari's Ga is lower in degree. Halt is made on it.

Adana's Ga is not enunciated with any vibrato. No halt is made on it and its pitch is higher than Darbari's Ga. It is enunciated as a plain Svara without any ornamentation.

Dhaivata in Darbari is treated in the same manner as Gandhara. It is also Andolit and keeps swinging between Ni and Dha. It is used both in straight and Vakra manner as in phrase M P D, N, Ṡ or S Ḍ Ṇ P̣ Ṃ P̣.

Adana's Dhaivata is not Andolit and is higher in degree than Darbari's Dhaivata. In fact a Svara sounds lower in degree when Andolan is made on it. Since Adana's Dha has no Andolan thus it is higher in pitch. It is used only in descending order and mostly in Vakra manner as — Ṡ D N P and never in ascent as Dha is avoided in ascent.

D. Rishabha has a very prominent place in Darbari. It is enunciated with a bang and halt is made on it. In fact, Ustad Mushtaq Ali Khan, Ustad Asad Ali Khan and others say that Re should be enunciated in such a manner that it

asks for Ga. While concluding also pause is made on it. Rishabha shines in Darbari.

In Adana Re is not as important as in Darbari. It is used both in ascent and descent, but pause is never made on it.

Komal Nishada used in Darbari is lower in degree and applied in a slow and long Meend with a Kana of Sa as in phrase ^{Ni}Dha ^{Sa}Ni Sa and S, Ḍ Ṇ P̣. Some musicians take a bit high Ni in ascent and natural Ni in descent. For instance, Ustad Villayat Khan and Pandit Bhim Sen Joshi, the two well known contemporary maestros.

In Adana Nishada used is very high in pitch than Darbari's Ni.

E. Darbari being a Raga with majestic flavour is played in a slow tempo whereas Adana gets its characteristic flavour in higher tempo.

F. Both have same Panchama, but in Darbari Pa is taken in a very calm and slow manner either from Ma i.e. Ma Pa or in Ni Dha Ni Pa. It is only in Darbari that Ni to Pa is taken in the slowest possible manner.

In Adana Pa is not taken in this manner and comes in phrases like M P N P, Ṡ N P.

G. **Darbari-Kanhara:** S ^{N}Ḍ Ṇ S, S ^{N}Ḍ Ṇ P̣, Ṃ P̣ ^{M}G ^{M}G Ṃ Ṛ Ṣ, S R G, M P ^{N}D N Ṙ, Ṙ, Ṡ, Ṡ D N P, M P G M R S, ^{N}Ḍ ^{S}Ṇ S.

Adana: N M P Ṡ D ^{Ṡ}N P M P G M R S, Ṇ S R M R, M P N P M P Ṡ, Ġ Ṁ Ṙ Ṡ, N Ṡ N P M P Ṡ.

BASANT-PARAJ

DESCRIPTIONS

BASANT

Raga Basant belongs to Purvi Thata. Its Vadi Svara is Tar Shadja (Ṡa) and Samvadi Svara is Panchama (Pa). Rishabha and Panchama are avoided in the ascent thus the Jati is Odava-Sampurana. Rishabha and Dhaivata and both forms of Madhyama are used in this Raga. It is a seasonal Raga and can be performed at anytime during the spring season. Time prescribed for the performance of this Raga is late night. It has a very gentle mood and represents loneliness and quiet joy and is to be performed in dignified slow tempo.

ASCENT — S G M̍ D̲ Ṙ̲ Ṡ Ṅ Ṡ
DESCENT — Ṙ̲ N D̲ P, P, M̍~G M̍~G, M̍ G R̲ S.
INITIAL PHRASE — M̍ D̲ Ṡ N D̲ P, (P), M̍ G M̍~G.

PARAJ

Raga Paraj has the same scale and Vadi-Samvadi as Basant. It is also to be performed at night. This, however, is not a seasonal Raga and is performed in a comparative high tempo than Basant. As compared to Basant it has less gentle and tender mood.

ASCENT — Ṇ S G, M̍ P D̲, M̍ D̲ N Ṡ.
DESCENT — Ṡ N D̲ P, M̍ P D̲ P, G M G, M̍ G R̲ S.
INITIAL PHRASE — M̍ D̲ N Ṡ, S Ṙ̲ S Ṙ̲ N Ṡ N D N.

DIFFERENCES

Points of distinction between these two Ragas with similar scale are as follow:

A. Difference in tempo.

B. Treatment of both Shuddha and Teevra Madhyama.

C. Place of Dhaivata (D̲ha) is different.

D. Treatment and place of Nishada (Ni).

E. Treatment of Rishabha (R̲e).

F. Place of Panchama (Pa).

G. Characteristic phrases are different.

All these points now shall be discussed in detail:

A. Basant phrases are performed in a slow and dignified manner, while Paraj phrases call for a quicker pace and lighter treatment.

B. Shuddha Madhyama in Basant is applied in ascending order only,

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Note: The Tana Ṣ M M M̍ M M̍ in Basant gives the shade of Paraj in many ways. The phrase like Ṡ N D̲ N also denotes the essence of Paraj. Thus without these two phrases, the modern variety of so-called Basant cannot be complete. That is why Ustad Mushtaq Ali Khan Saheb uses the name of the Raga as Paraj-Basant. In his opinion Basant should have the phrase Ḍ Ṇ S M, G M D N Ṡ N D M̍ M. This form is also known As Adi-Basant or Shuddha-Basant. But Adi-Basant has lost its distinctive character and popular appeal. Thus the modern version has become very common amongst both the performers and listeners, with the phrases mentioned earlier.

in the phrases S M $^{\grave{M}}$M G, M̍ D̲ Ṡ, occurs occasionally. This gliding step is a characteristic feature of Basant.

Shuddha Madhyama is used in between two Gandharas i.e. D̲ P G M G R̲ S. The characteristic gliding step in the ascending order of Basant Sa-Ma, is not employed in Paraj. In Paraj Sa-Ga is taken without any gliding. Ma is more prominent in Paraj than in Basant.

Teevra Madhyama has a very prominent place in Basant in M̍~G M̍~G, M̍~G R̲ S. There is a swing in M̍a and after the swing it comes to Ga. It is continuously taken two three times. While ascending M̍a has a link with Dha and goes as M̍ D̲ Ṡ or M̍ D̲ Ṙ̲ Ṡ.

The note M̍a is weaker in Paraj in comparison to Basant.

C. Komal Dhaivata in Basant shows intonational alterations. It is a very prominent note and when applied with Ni in a gliding step (which is its characteristic feature in descent) it is intonated naturally or little bit lower. And if it is used in a phrase where higher notes follow it then it is intonated slightly high. For instance, in phrase like M̍ D̲ N Ṡ or M̍ D̲ Ṙ̲ Ṡ

If it represents the highest point in a melodic curve, then also it is intonated slightly high i.e. M̍ D̲, P M̍ G M̍ G R̲ S.

In Paraj D̲ha does not show any intonational alterations. It is as a rule never avoided in ascent and descent, but no halt is made on it. It is intonated at its natural pitch.

D. Nishada has no particular significance in Basant, though it is never avoided in ascent and descent, yet no extra emphasis is laid on it.

In Paraj Nishada is a very important note and almost assumes the function of the Vadi. While ascending and descending pause is made on it. Its Ni is very slightly higher than Basant's Nishada, because there is a long halt on it. In Basant Ni has a gliding link with D̲ha and thus is bent towards D̲ha.

Komal Rishabha is avoided in ascent in both Basant and Paraj in the middle octave. In high octave R̲e is important in Basant and from D̲ha sometimes one goes straight to R̲e and then comes to Ṡa, as in phrase M̍a D̲ha Ṙ̲e, Ṡa.

In Paraj usage of R̲e can be seen in the phrase ṠṘ̲ ṠṘ̲ NṠ N D N, though R̲e is avoided in ascent yet this phrase is a characteristic feature of Paraj.

Since both these Ragas are Utaranga Pradhana Raga-s, Ṛ̲e is used as a fleeting note in both these Raga-s while descending from Ga to Sa in middle octave.

F. Panchama is avoided altogether in the ascent of Raga Basant. In descent somehow it has its own place between Dh̲a and M̍a as in phrase Ṙ̲e Ṡa Ni Dh̲a P, (P), M̍~G M̍~G.

In Paraj, though it is not allowed in the ascending scale, one can see the use of Pa in phrase like M̍a Pa Dh̲a Pa Ga Ma Ga. Panchama is avoided in Paraj only when direct ascent toward Tar Ṡa is intended as in phrase M̍a Dh̲a Ni Ṡa.

G.

Basant	**Paraj**
S G M̍ D̲ Ṙ̲ S	S G M̍ D̲ N Ṡ
S M ^{M}M G	S G M G
M̍ G M̍ G	M̍ P D̲ P G M G
M̍ D̲ M̍ G	
M̍ D̲ Ṡ N D̲ P	M̍ D N Ṡ, ṠṘ̲ ṠṘ̲ NṠ N D̲ N,
M̍ D̲ Ṙ̲ Ṡ Ṇ D̲ P, (P)	N D̲ P, M̍ P D̲ P G M G, M̍ G R̲ S.
M̍~G M̍~G M̍ G R̲ S.	

MIYAN KI MALHAR — BAHAR

DESCRIPTIONS

MIYAN KI MALHAR

Miyan Ki Malhar is a seasonal Raga and can be performed at any time during rainy season. It belongs to Kafi Thata. Komal Gandhara and both (Komal and Shuddha) Nishada-s are used in this Raga. G̲a is avoided in ascent and Dha in decent. It has a Vakra Chalan and straight ascent and descent is not permitted as it does not bring out the character of a Raga. Its Vadi Svara is Shadja (Sa) and Samvadi Svara is Madhyama (Ma). Time prescribed for its performance is midnight. Nyasa Svaras are Sa, Re, Pa and Ni. It has a very sober, calm and pleasing mood.

ASCENT — S, M R — P, M P N̲ D N̲ D N Ṡ
DESCENT — Ṡ D N̲ P M P ^{M}G̲ G̲ M R S.
INITIAL PHRASE — S, ^{R}M R P ^{M}G̲ G̲ M R, S, ^{P}Ṇ̲ Ḍ Ṇ̲ Ḍ Ṇ S.

BAHAR

Bahar is also a seasonal Raga and can be played at any time during spring. Its scale is the same as Raga Darbari. It's Vadi Svara is Madhyama (Ma) and Samvadi is Shadja (Ṡa). Re is avoided in the ascent. Like Darbari, the movement of Svaras is Vakra to depict the character of the Raga. It is to be performed at night. Nyasa Svaras and Ma and Sa. It has a very lively, happy and gay mood.

ASCENT	—	S M, M P G̲ M, N̲ D N S
DESCENT	—	Ṡ, N̲ P M P G̲ M, R S
INITIAL PHRASE	—	S M, M P G̲ M, N̲ D N Ṡ

DIFFERENCES

Following are the factors on which basis these two Ragas are differentiated.

A. Ascending and Descending orders are different.
B. Both have different octaves for elaborations pertaining to the characteristic flavours.
C. Treatment of Ga is different in both the Ragas.
D. Both types of Nishada have different application in these two Ragas.
E. The place of Rishabha is different in both of these.
F. Characteristic combination of notes are different.
G. In spite of the Vakra Chalan in both the Ragas, characteristic phrases are different.

Now these points shall be studied in detail:

A.

ASCENT

MIYAN-KI-MALHAR	S, MR — P, M P N̲ D N Ṡ
BAHAR	S M M P G̲ M N̲ D N Ṡ

Thus both these Ragas have different melodic movements in the lower tetrachord, though in upper tetrachord. N̲ D N Ṡ phrase in common in both the Ragas. In descent, Dha is avoided in Bahar and taken as Ṡ, N̲ P M P.

B. Elaborations in both the Ragas are done in different octaves. Since Miyan-Ki-Malhar is a sober Raga therefore, its character shines more in lower octave whereas Bahar has a gay and lively mood which is depicted effectively in higher octave. Their 'Chalan-s' in particular octaves help in providing them with the characteristic flavours.

C. Gandhara in Miyan-Ki-Malhar has a peculiar place as it is enunciated with Andolan though its Andolan is not as heavy as Darbari's. This Andolan is made twice in a smooth manner. Since this Gandhara is Andolit from Madhyama therefore, its pitch is slightly higher than the Gandhara of Bahar.

In Bahar, Gandhara does not have any Andolan; though it has a connection with Madhyama and taken with Madhyama's Kana, but this movement has to be very smooth. No jerk should be given in the movement.

D. Treatment of both Shuddha and Komal Nishada is different in both the Ragas.

In Miyan Ki Malhar, N̲i is treated in the same manner as G̲a. It is twice andolit and is lower in pitch. Whereas in Bahar N̲i is not Andolit and is higher in pitch. Though in both the Ragas Ni is applied in the phrase N̲ D N Ṡ yet in Miyan-Ki-Malhar sometimes one can go straight to Ni without taking Dha as in phrase M P N̲ N Ṡ. However, this is not allowed in Bahar not even in elaborations and variations.

As to the pitch of N̲i, Shuddha Ni is also little bit lower in pitch in Miyan-Ki-Malhar. But no Andolan is made on it. Ni has a link with Dha and it comes from Dha with a long drawn Meend. In Bahar, Ni is higher in pitch in comparison to Ni applied in Miyan-Ki-Malhar. Here also Ni has a link with Dha.

E. Rishabha in Miyan-Ki-Malhar has a very prominent place. Nyasa is made on it. It is full of life and is illumined.

In Bahar Rishabha is avoided in ascent, and in descent it is of short duration only. Nyasa is not made on it.

F. Characteristic combinations of both the Ragas are different. Miyan-Ki-Malhar has R P combination. This Re has a touch of Ma and whole piece is enunciated as $^{M}\overset{\frown}{R\ P}$. There is a long drawn Meend from Re to Pa.

Bahar has $\overset{\frown}{S\ M}$ phrase as its characteristic feature. It is taken in ascending order and sounds very appealing. There is a long drawn Meend in Sa and Ma.

Unless these characteristic phrases are combined with other Svaras applied in Ragas both the Ragas do not get their particular picture.

G. MIYAN-KI-MALHAR — S, $\overset{\frown}{M\ R}$ P, G̲ G̲ M R S Ṃ $\overset{\frown}{\text{P̣ Ṉ Ḍ Ṉ}}$ Ḍ Ṇ S, N S $^{M}\overset{\frown}{R\ P}$ G̲ M R S.

In Antara it goes as —
M P $\underline{N}$ D N $\dot{S}$

BAHAR — S M, M P $\underline{G}$ M $\underline{N}$ D N $\dot{S}$, D N $\dot{S}$ $\dot{R}$ N $\dot{S}$ $\underline{N}$ P M P, $\underline{G}$ M $\underline{N}$ D N — $\dot{S}$. S M — M P $\underline{G}$ M $\underline{N}$ D N $\dot{S}$.

In Antara it goes as —
$\underline{G}$ M $\underline{N}$ D N $\dot{S}$.

PURIYA-DHANASHREE-PURVI-SHREE

DESCRIPTIONS

PURVI

Raga Purvi is one of the famous Ragas belonging to Purvi Thata. Its Vadi Svara is Gandhara (Ga) and Samvadi Svara is Nishada (Ni). Rishabha and Dhaivata Komal, both Madhyamas (Teevra and Shuddha) and rest of the notes are all Shuddha. Though its Jati is Sampurana-Sampurana yet sometimes Sa and Pa are avoided in ascending order making the sequence $\underset{.}{N}$ $\underline{\overset{'}{R}}$ G M $\underline{D}$ N $\dot{S}$. This Raga is to be performed in the evening. It has a deeply serious and quiet mood.

ASCENT — $\underset{.}{N}$ $\underline{R}$ G $\overset{'}{M}$ $\underline{D}$ N $\dot{S}$ $\underline{\dot{R}}$
DESCENT — $\dot{S}$ N $\underline{D}$ P, $\overset{'}{M}$ G M G, $\underline{R}$ S
INITIAL PHRASE — $\underset{.}{N}$ $\underline{R}$ G.$\overset{'}{M}$ P $\overset{'}{M}$, G M G, $\underline{R}$ S

PURIYA-DHANASHREE

Puriya-Dhanashree is a very popular Raga and belongs to Purvi Thata. Its Vadi Svara is Panchama (Pa) and Samvadi Svara is Rishabha ($\underline{\text{R}}$e). It has the same scale as Purvi but this Raga totally avoids Shuddha Ma. Its Jati is Sampurana-Sampurana. This Raga represents tender, melancholic and sad mood.

ASCENT — $\underset{.}{N}$ $\underline{R}$ G $\overset{'}{M}$ $\underline{D}$ N S $\underline{\dot{R}}$
DESCENT — $\dot{S}$, $\underline{\dot{R}}$ N $\underline{D}$ P $\overset{'}{M}$ G $\underline{R}$ S
INITIAL PHRASE — P $\overset{'}{M}$ G, $\overset{'}{M}$ $\underline{D}$ N $\underline{D}$ N, $\underline{D}$ P.

SHREE RAGA

This is one of the most famous Ragas coming under Purvi Thata. Its Vadi Svara is Komal Rishabha ($\underline{\text{R}}$e) and Samvadi Svara is Panchama (Pa).

Gandhara and Dhaivata are avoided in the ascending order; thus the Jati is Odava-Sampurana. Rishabha and Dhaivata Komal, Madhyama Teevra and rest of notes applied are all Shuddha. This Raga is to be performed in the evening. This Raga has gentle, melancholic mood and often depicts the meditation of love and prayerful mood of early evening.

ASCENT — S R M' P N Ṡ
DESCENT — Ṡ N D P M' G R S
INITIAL PHRASE — R P, M' D P, ^S R G R S.

DIFFERENCES

A. Ascending and descending orders are different in these Ragas.

	ASCENT
Purvi & Puriya Dhanashree	Ṇ R G M' D N Ṡ Ṙ
Shree	S R M' P N Ṡ
	DESCENT
Purvi	Ṙ Ṡ N D P, M' P, G M G, R S
Puriya Dhanashree	Ṙ N D P M' P M' G, M' R G, M' G R S.
Shree	Ṡ N D P, M' G ^S R, G R S.

Thus we have seen how up and down movements in all these Ragas are different.

B. Treatment of Rishabha is different in all these Ragas.

Both Purvi and Puriyadhanashree have quite a similar manner of applying Rishabha. It is at original pitch and taken with the help of Gandhara in phrases like Ṇ ^G R G, G R, and so on.

In Shree Raga Rishabha has such a peculiar feature that it is easily identifiable as Shree Raga's Rishabha. It is lower in pitch and gives the impression of emerging into infinity (Shadja). Though Rishabha has firmness in it but it also gives the impression of weariness. It is taken both from Sa and Ga in phrases like Sa Re Re, Ga Re Re Sa. It also has a link with Panchama.

C. Place of Gandhara

Gandhara has a lot of importance in all three Ragas. In Puriya and Puriyadhanashree Nyasa is made on it both in ascending and descending phrases.

In Shree Gandhara is avoided in ascent, but in descent, it is emphasized with Re as in phrase P R̲ G R̲, R̲ S.

D. Place of Shuddha and Teevra Madhyama

Shuddha Ma is used only in Purvi in between two Gandharas in phrase P M̍ D̲ P G M G.

Teevra Madhyama in Puriyadhanashree plays a vital role in either coming to Ga or going to Pa and even to D̲ha. It is used maximum in Puriyadhanashree in comparison to other two Ragas. In Purvi M̍a is less important than Puriyadhanshree.

In Shree, M̍a sounds higher in pitch than other two Ragas. It has a special part to play in Shree and from R̲e a jump is made on to M̍a in phrase R̲ M̍ P.

E. Place and Treatment of Panchama

Panchama is very important both in Shree and Puriyadhanashree. In Shree, the phrase Re Pa makes it different as it hits Pa straight.

In Purvi, Pa has lesser importance than other two Ragas, because the phrases taken are mostly P M̍ G M G, P M̍ G M R̲ G. In Puriyadhanashree, it comes in phrases like — G M̍ P, R̲ G M̍ P, G M̍ P D̲ P, Ṇ R̲ G M̍ P or S, P, M̍ G M̍ R̲ G.

F. Treatment and Place of Dhaivata

Komal Dhaivata in Shree Raga has an important application, because while descending Tana D̲ M̍ G R̲ is a must. Its D̲ha is at natural pitch.

In Puriyadhanashree D̲ha is slightly higher in pitch, because it has a link with Ni as in phrase M̍ D̲ N D̲ N. Whereas in Purvi D̲ha is not so important and its pitch is also lower. It occurs in phrases like D̲ P M̍ P M̍ G M G.

G. Treatment and Place of Nishada

Nishada is of utmost importance in Puriyadhanashree and is slightly higher in pitch than usual. In Purvi Ni sounds at its exact pitch and is also important.

In Shree Raga also Ni is higher in pitch.

H. Characteristic Phrases

Puriya Dhanashree	Shree	Purvi
P M̍ D̲ P M̍ P M̍ G R̲ M̍ G R̲ S	P M̍ D̲ M̍ G R̲ G R̲ S	P M̍ D̲ P M̍ P M̍ G M G R̲ G R̲ S

Epilogue

Much of the beauty and essence of Hindustani or Indian Classical Music lies in presenting and maintaining the character of a Raga. Ragas which originated centuries ago still sound fresh and new. The reason behind this feeling of novelty is that Ragas have endless scope for variations. Variations are created with the help of embellishments and experienced through the faculty of aesthetical appreciation of the mind. The Mind can perceive, observe, differentiate and appreciate the finer points of distinction between the allied Ragas. The basic phenomenon establishing the identity of a Raga depends upon the enunciation of a note applied in a Raga. The particular fashion in which the note is presented (enunciated) gives a Raga its Roopa (face) and thus makes it instantly recognizable. This presentation not only establishes its identity, but also keeps it intact so that it is not overshadowed by other Ragas and is not being mixed up with other Ragas having similar/identical scales. Thus every presentation follows certain rules.

The noted vocalist Ustad Hafeez Ahmed Khan opines that classical art is bound by rules and conditions. It is like cooking the food. As every recipe has different ratio of ingredients resulting in a new dish; similarly every note in a Raga has different place which imparts to the Raga a distinct flavour garnished by its characteristic features. Further, he feels that the shades of a note applied in a Raga are like the colours seen through a prism. Only an observant eye with a sensitive mind can distinguish between such shades.

The resulting shade of a note is affected by its antecedent and precedent notes. The renowned Dhrupad singers (Junior Duo) Dagar Brothers Ustad Nasir Zahiruddin and Nasir Faiyazuddin Dagar strongly feel that the tonal shade of a note is affected by its preceding and following notes. In support of this opinion, the example adduced by them was of Rishabha in Darbari-Kanhara. Rishabha in Darbari has a different tonal shade when it comes from Komal Nishada than when it comes from Komal Gandhara and Madhyama.

Therefore, it is very important first to form the picture of Raga on the mental screen and analyse the possibility of tonal shades in every note and

further in every note-structure. Since this specific treatment of particular notes and the 'Chalan' of a Raga helps in establishing its identity so that it can be differentiated from other Ragas having similar/identical notes/scale, therefore, it is very important to realise the essence of the Raga.

Late Pandit Nikhil Banerjee strongly felt that when a Raga is to be performed, it is very important first to concentrate on its mood in one's mind. According to the mood and expression one should apply the notes to have the best aesthetic appeal. This aesthetic appeal is effected by the appropriate enunciation of a note. The theory of Svara-Samvad is very important and has its own place. He supported this concept by giving an example in Raga Bihag. As Gandhara in Bihag is one Shruti high therefore, Nishada is also one Shruti high. Further, Dhaivata of Bhairava has the same treatment, pitch and tonal colours as its Rishabha. In spite of the Komal Dhaivata and Rishabha being applied in many Ragas, it is the enunciation of these notes in a particular manner which safeguards the character of Raga besides being the cause of many factors of similarity and identity with other Ragas.

There is an endless scope for studying the Ragas on enunciation/ application of notes, because every rendering of a note imparts different mood and expression to the phrase/Raga in question. On account of the limited scope of the present study only few groups have been studied. However, there is a tremendous scope of studying Ragas not only in identical scales and phrases but even in application of a single note.

Since material available is mostly with the great maestros in this field therefore, a limited amount of material could be collected and analysed. At times much was not handed because any knowledge on the specific subject is not granted unless and until one becomes a 'Shishya' to a particular Guru or a Gharana; more so one has to be a 'Ganda-Bandha Shishya'. Since this was not to happen and as such without being a solemnised Shishya of all the maestros who have been interviewed, many of them avoided and evaded the crux of the problem. With this handicap, I had to search and research from the existing materials available and finally brought it into shape with the help of my Guru.

There is so much to do in this field and such a subject should be taken up by more and more music lovers, because this feature has made Indian Classical Music an evergreen, illumined and prosperous art. More so because music is the art with which communication can be established at the highest level. As rightly expressed by Shree Rabindra Nath Tagore that where words cannot reach music can.

I have in my own humble way made an attempt to focus attention on the knowledge which has been perpetuated down the centuries in the closed circle of any Gharana as a secret of that Gharana. This knowledge was not available to anyone who was not a Ganda Bandha Shishya of the Gharana. The practice is still prevalent today.

In this day ana age of widespread communications and the easy availability of sophisticated means of recording and transmission of sound, it is imperative for our traditional strongholds of music to open their doors and allow a free interaction of their own systems with other systems. Such a process can only lead to development and expansion of our great musical tradition.

This work is a modest attempt to this end. The mystique of Indian Classical Music is much deeper than I have been able to expose here. There is still much to be done.

APPENDIX I

ARTISTES INTERVIEWED

LATE THAKUR JAIDEV SINGH: Thakur Jaidev Singh affectionately called Thakur Saheb has contributed a lot both in theory and (partly) in practice. Although he was not a performer yet his inner vision on the subject, in addition to his philosophical approach, has made him a great name in the field of Indian Music. He also served for many years as the Chief producer in the All India Radio and in this capacity made rich contributions. Thakur Saheb till the last day of his life actively participated in all the important Seminars and Discussions on Indian Music all over the country.

USTAD MUSHTAQ ALI KHAN: Ustad Mushtaq Ali Khan, the leading Senia exponent of the Sitar playing, is one of the very few musicians who has not compromised with the modern approach and kept the tradition alive. He is the recipient of many awards and also spent his whole life in maintaining the purity of Raga and the tradition of Senia Bàaj. As a result, he had to face many obstacles in life, but he never swerved from his mission.

PROFESSOR D.T. JOSHI: Professor D.T. Joshi is one of the rare few musicians of India who has a command over both Vocal forms and Instrumental forms of Indian Classical Music. He had the good fortune of learning Sitar from Late Ustad Inayat Khan and Vocal music from the Late Ustad Faiyaz Khan. He served All India Radio for few years as Deputy Chief Producer and then spent quite a number of years in Vishwa Bharti, Shanti Niketan as Head of the Department.

PANDIT DILIP CHANDRA VEDI: Pandit D.C. Vedi is a man of courage and determination. He is one of the very few musicians left in India who could talk about any subject on Indian Music with equal facility. He has been a great performer and now spends most of his time in musicological research works. He has contributed a lot to Indian Music.

PANDIT RAVI SHANKAR: Pandit Ravi Shankar — a name which has become synonymous with Sitar. He is not only a world class performer, but also a great composer. He had the fortune of learning from the Late Ustad Allaudin Khan and has enriched the Indian Classical Music in many ways.

USTAD ASAD ALI KHAN: Ustad Asad Ali Khan is one of the country's leading Rudra Veena player. He is the son of Late Ustad Ṣadiq Ali Khan, one

of the greatest been players of his times. Asad Ali Khan is a recipient of many rewards and has a deeper insight into Ragas of Indian Classical Music.

LATE PANDIT NIKHIL BANERJEE: Pandit Nikhil Banerjee was one of the leading Sitar Players of Post Independence period who had the insight approach towards music with aesthetic appeal. In his death the field of classical music has lost a valuable star.

Dr (MRS) SUMATI MUTATKAR: Dr (Mrs) Sumati Mutatkar is one of the very very few women singers of India who has the command over four different forms, i.e. Dhrupad, Dhamar, Khyal and Thumri. She not only possesses a great command over Sanskrit language which has made her a great musicologist but also has a deeper insight to understand music from different angles.

Dr ARUN KUMAR SEN: Dr A.K. Sen is a great musicologist and has a unique command over the theory and practice of music. He has contributed a lot in both these fields. In addition to this he shows, a good command over the art of Tabla playing. He is the former Vice-Chancellor of Indira Kala Vishva Vidyalaya, Khairagarh, Madhya Pradesh.

USTAD NASIR ZAHIRUDDIN AND NASIR FAIYAZUDDIN DAGAR: The youngest pair of Dagar brothers hails from a family which can take pride in popularising Dhrupad. Dagar brothers have been responsible to carry on further the cause of propagation of Dhrupad in India and abroad. Widely travelled artistes with dedication and sincerity.

PANDIT JITENDRA ABHISHEKHI: He is one of the leading Khyal exponents of the day and has a thorough knowledge about the Ragas and their forms. He has also studied the theory of music in order to understand and combine both with a new approach.

USTAD HAFEEZ AHMED KHAN: Ustad Hafeez Ahmed Khan, who holds a Master's degree in English has proved it beyond doubt that one can become a great performer and also can achieve a certain height in Education; a combination indeed a great one. His present position in the All India Radio as Deputy Chief Producer proves once again that such a unique combinatiion is not only rarely found in a musician but also very hard to achieve.

PANDIT K.G. GINDE: He has the fortune of learning from the Late Pandit S.N. Ratanjankar. His command over Dhrupad and Dhamar forms of Vocal Music is tremendous.

APPENDIX II

TAPE CUE		SUBJECT	ARTISTE
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C2	321-338	Effect of Kaku	Thakur Jaidev Singh
F2	456-490	Illustration of Uttarang Pradhan Ragas Sohini and Basant	Ustad Hafeez Ahmed Khan
B3	137-174	Illustration of Shuruat Ki Tana, Pahali Tana and Mukhya Tana	Ustad Asad Ali Khan
E1	381-387	Enunciation of Re in Raga Purvi	Pandit Nikhil Banerjee
B4	175-189	Limit of Sthayi depends upon the Raga's Character	Ustad Asad Ali Khan
E2	388-408	Illustrations showing the peculiarity of using Svaras with relation to ascending, descending orders in Raga Adana and Kedar	Pandit Nikhil Banerjee
A2	55-71	Showing the importance of core phrase in a Raga to save it from other allied Ragas	Pt. Ravi Shankar
B1	72-115	Illustrating the importance of Shuruat-Ki-Tana in Raga Kedar	Ustad Asad Ali Khan

TAPE CUE	SUBJECT	ARTISTE
B2 116-136	Relationship of Svaras showing the effect of 'Udaya' & 'Asta'	Ustad Asad Ali Khan
B5 190-291	Factors dealing with speed, and Vad-Samvad in order to distinguish between allied Ragas-Bhupali-Shuddha-Kalyan-Deshkar	Ustad Asad Ali Khan
C3 339-354	Composition without embellishments and with embellishments	Thakur Jaidev Singh
D1 355-380	Importance of stroke patterns in creating different effects	Prof. D.T. Joshi
E3 409-433	Application of notes depicting different moods in Ragas with identical scale — Madhmadh Sarang and Megh-Malhar	Pt. Nikhil Bannerjee
F1 434-445	Illustrating different moods in ragas which have identical scale — Bhairav-Gauri	Ustad Hafeez Ahmed Khan
F3 491-527	Illustrating different moods in Raga Puriyadhanashree, Purvi & Shree which have identical scale	Ustad Hafeez Ahmed Khan
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G2	167-210	Illustrating four 'Tuks' of Dhrupad form in instrumental composition in Raga Miyan-Ki-Malhar	Ustad Mushtaq Ali Khan
J1	211-373	Differentiating between the application of notes in Raga Miyan-Ki-Malhar and Bahar	Prof. Debu Chaudhuri
J2	374-480	Depicting different moods in Raga Darbari and Adana	Prof. Debu Chaudhuri
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